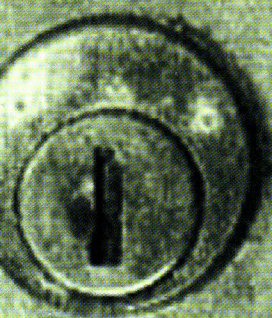


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VAULT



15

DEF LEPPARD GREATEST HITS

VAULT

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FIFTEEN YEARS OF THE

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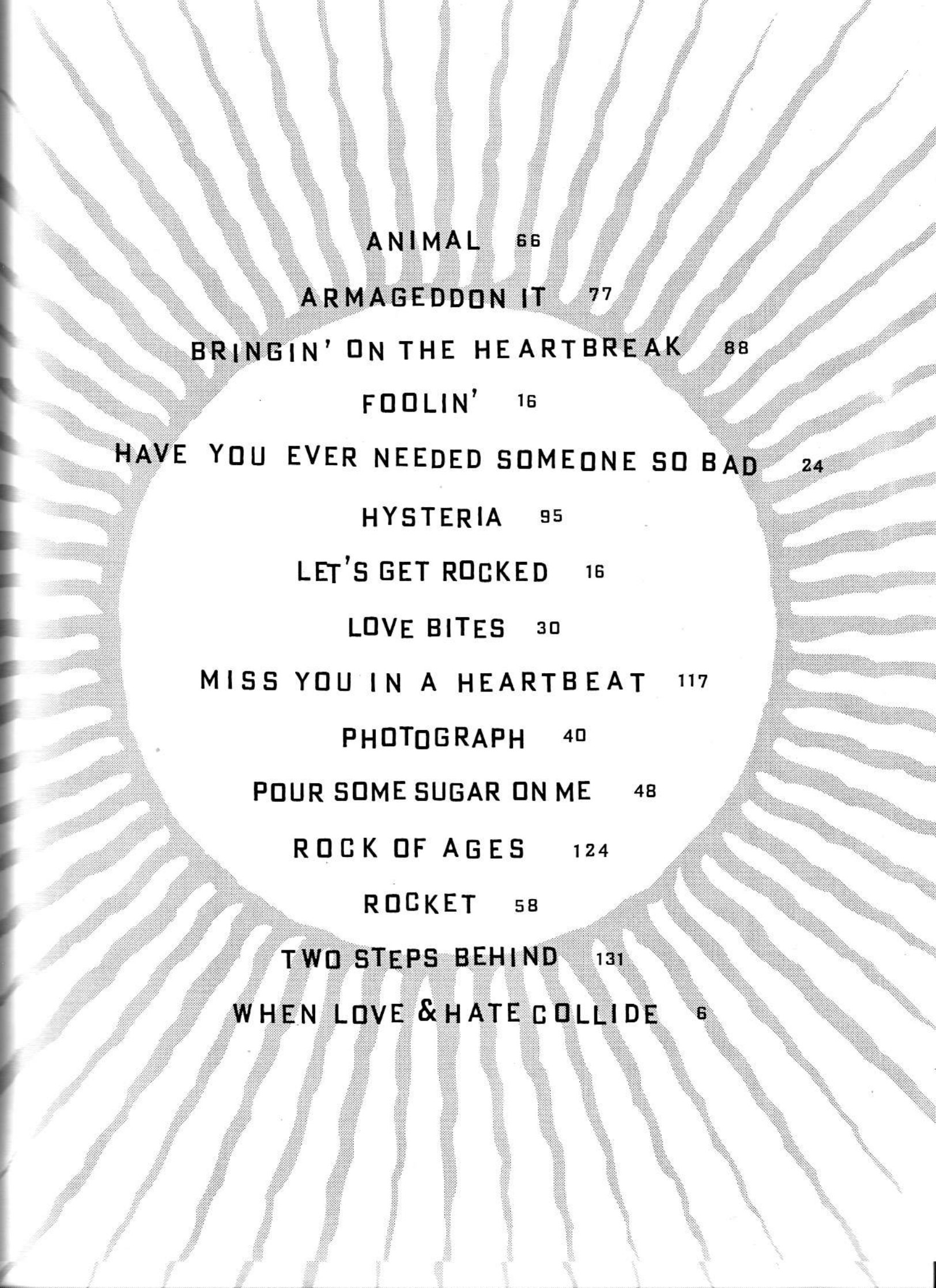
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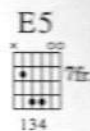
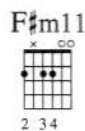
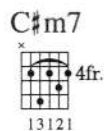
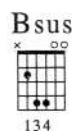




ANIMAL	66
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WHEN LOVE & HATE COLLIDE

Words and Music by
JOE ELLIOTT/RICK SAVAGE



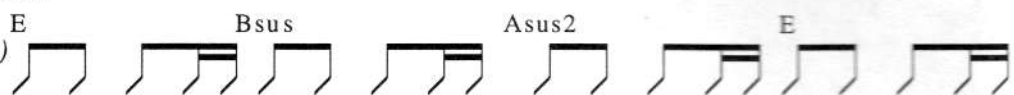
Slow rock ballad ♩ = 67

Intro:

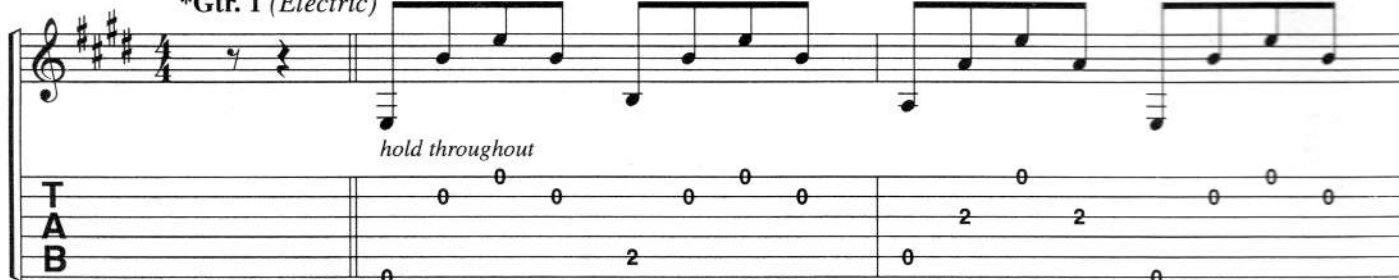
Gtr. 3 (Acoustic)

Drum fill

*Gtr. 1 (Electric)

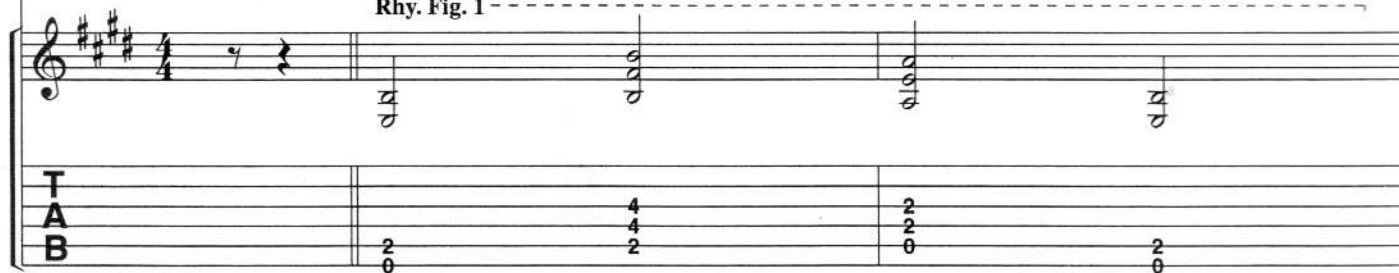


hold throughout



**Gtr. 2 (Electric)

Rhy. Fig. 1

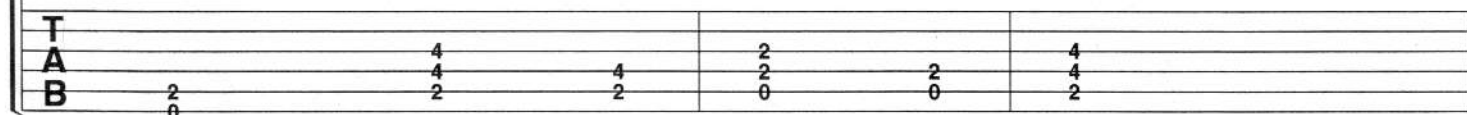
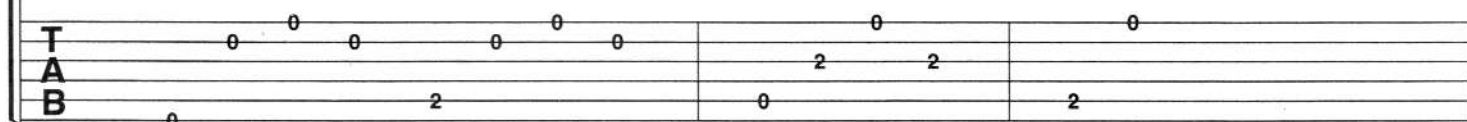


*Gtr. 1 clean w/chorus effect.

**Gtr. 2 w/distortion.



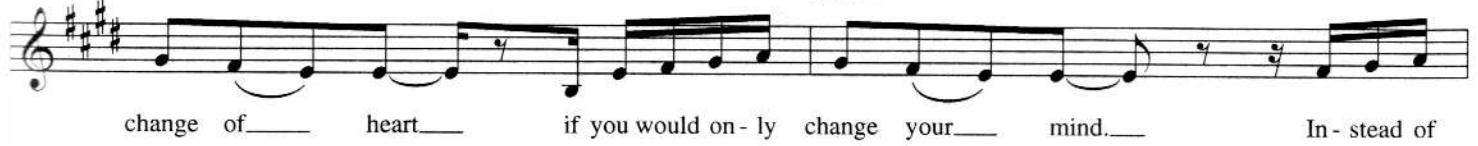
You could have a



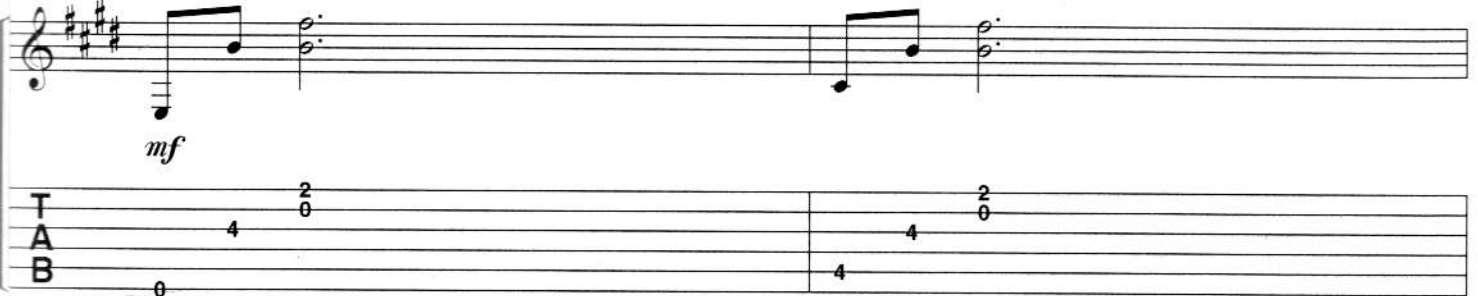
Verse:

Esus2

C#m11

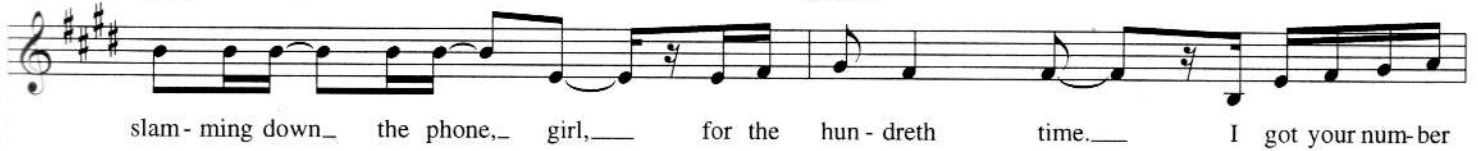


Gtr. 1

mf

Asus2

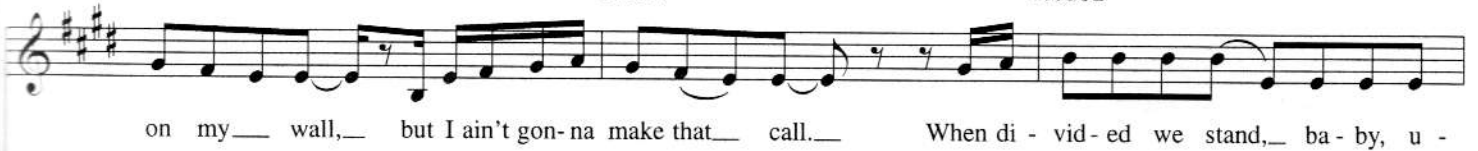
Esus2



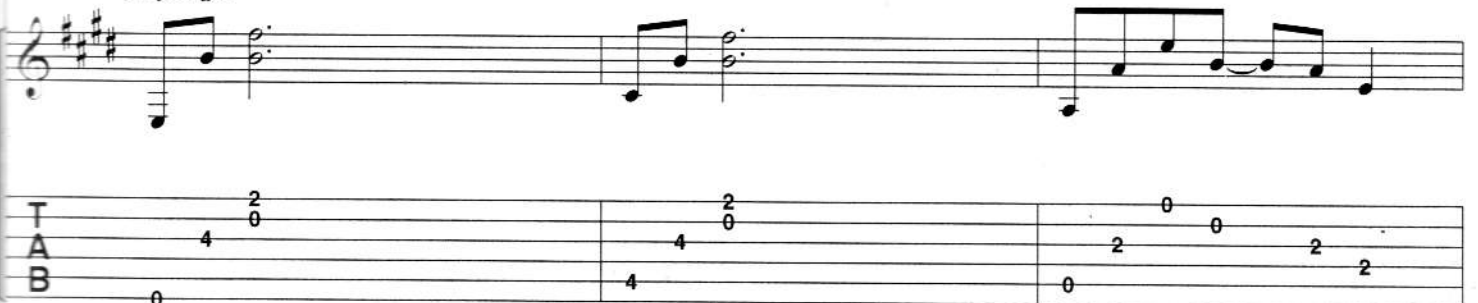
Esus2

C#m11

Asus2



Rhy. Fig. 2



Esus2

B(11)

B

Bridge:

E

Gtr. 3

nit - ed we fall. _____ Got the time, got a chance, gon - na make it,

end Rhy. Fig. 2

Gtr. 1 Rhy. Fig. 3

TAB

0 4 2 0 4 4 0 4 4 4 4 0 4

0 2 0

Gtr. 2

Rhy. Fig. 3A

TAB

0 0 0 0 0 0 0 0

Asus2

C#m7

Asus2

B(11)

got my hands on your heart, gon - na take it. All I know, I can't fight _____ this flame. _ You could have a

end Rhy. Fig. 3

TAB

0 4 4 4 4 0 4 4 4 4 4 0 4 4 4 4 0 2

end Rhy. Fig. 3A

TAB

5 5 5 5 7 4 2 5 5 2

w/Rhy. Fig. 3 (Gtr. 1)

E Asus2

change of heart if you would on- ly change your mind. Cos' I'm

Gtr. 2

P.M.

TAB

C#m7 Asus2 B(11)

cra - zy 'bout you, ba - by, time af - ter time. With - out

TAB

Chorus:

w/Rhy. Fig. 1 (Gtr. 2) 2 times

E Bsus Asus2 B(11)

you, one night a - lone is like a

Cont. rhy. simile

Gtr. 1 Rhy. Fig. 4 end Rhy. Fig. 4

f

TAB

w/Rhy. Fig. 4 (Gtr. 1)

E B(11) Asus2 B(11)

year with - out__ you, ba - by. Do you have a heart__ of__ stone? With - out

T 0 0 0 0 0 0 0 0 0 0

A 0 2 2 0 0

B 0 2 0 2

C#m7 Bsus Asus2 F#m11 E5

you, can't stop the hurt__ in - side, when love and hate col - lide. I don't wan-na

Gtr. 1 Rhy. Fig. 5 end Rhy. Fig. 5

T 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0

Gtr. 3 Rhy. Fig. 5A end Rhy. Fig. 5A

hold throughout

T 0 0 0 0 0 0 0 0 0 0

A 4 2 4 2 2 4 2 0 2 4 2 2 4 2 0 2

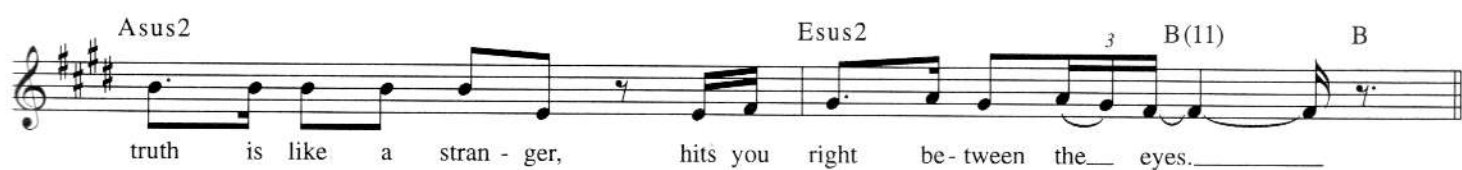
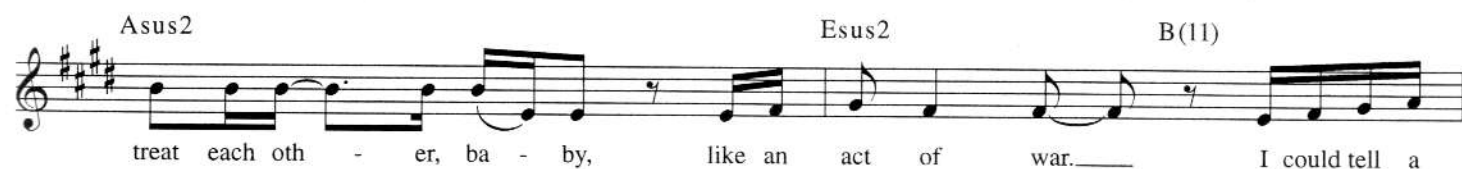
B 4 2 2 2 2 2 2 0 2 2 2 2 2 2 2 2

Verse:

w/Rhy. Fig. 2 (Gtr. 1) 2 times

Esus2 C#m11

fight no__ more,__ I don't know what we're fight - ing__ for.__ When we



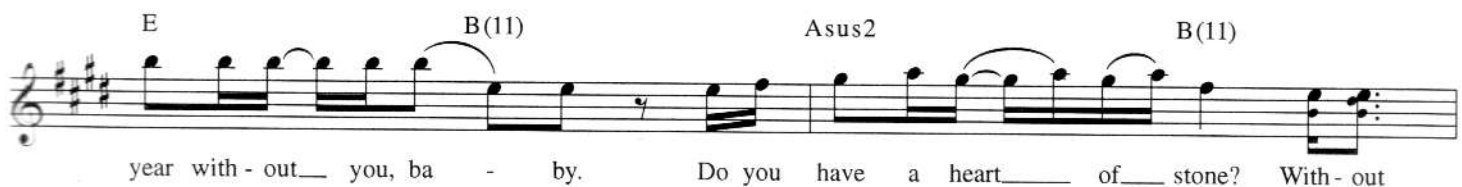
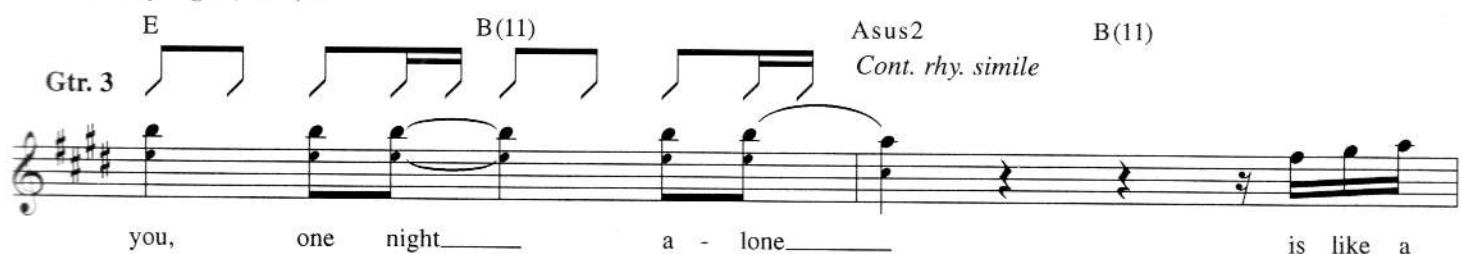
Bridge:

w/Rhy. Fig. 3 (Gtr. 1) & 3A (Gtr. 2)



Chorus:


w/Rhy. Fig. 1 (Gtr. 2) 2 times




w/Rhy. Fig. 5 (Gtr. 1) & 5A (Gtr. 3)

you, can't stop the hurt in - side, when love and hate col - lide.

Guitar Solo:

Gtr. 3  A

Gtr. 4  3

Cont. rhy. simile

TAB

7 9 9 11

11 9 9 11

12 11 11

E

Bus

B

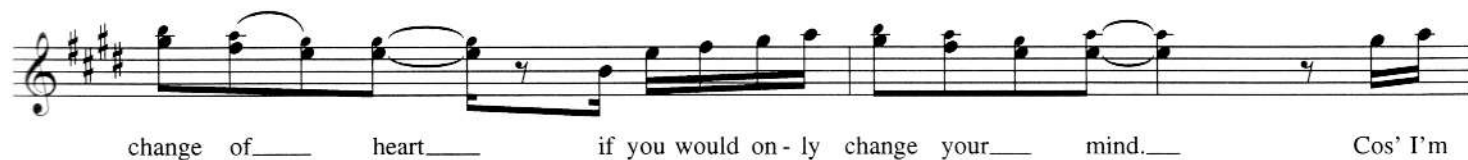
You could have a

You could have a

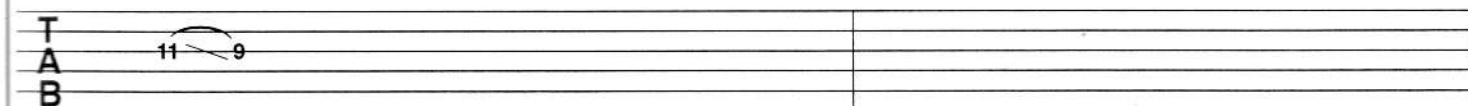
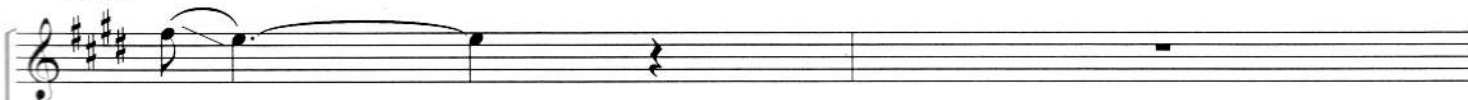
The musical notation for the phrase 'You could have a' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and quarter notes, with some notes beamed together. There are wavy lines above the first two measures, and a dashed line with a '1' above it indicates a first ending. The phrase ends with a double bar line.

The first measure of the musical score for 'The Sound of Silence' is shown. It features a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. A slur connects the last two notes, with a '3' indicating a triplet. The bass line is empty.

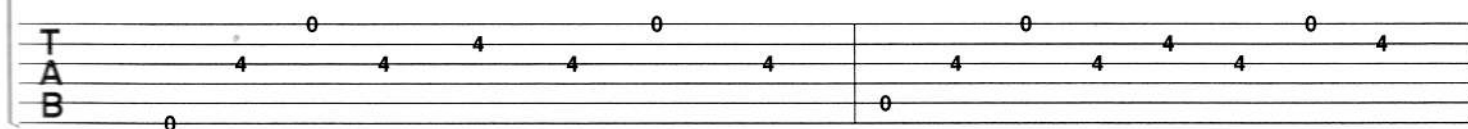
Gtr. 3 E Asus2 Cont. rhy. simile



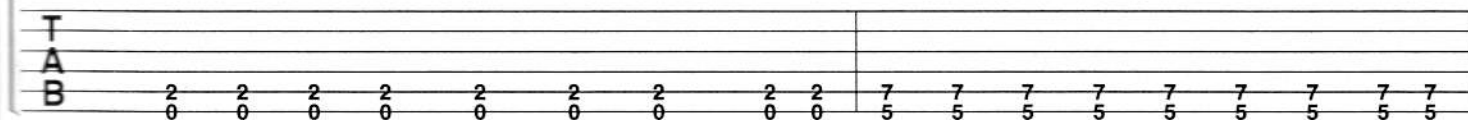
Gtr. 4



Gtr. 1



Gtr. 2



C#m7

Asus2

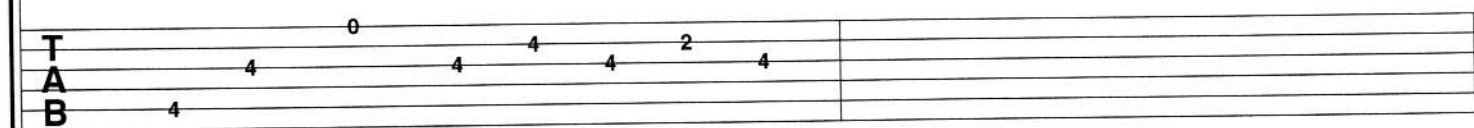
B5



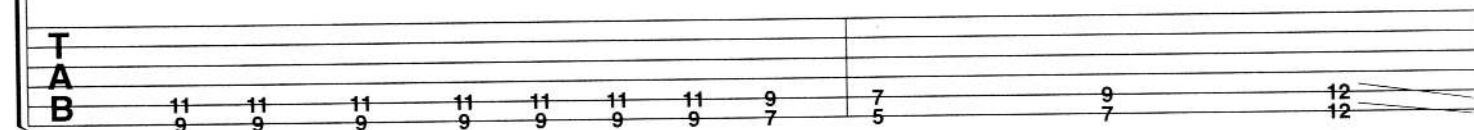
cra - zy 'bout_ you, ba - by,

cra - zy, cra - zy. With - out

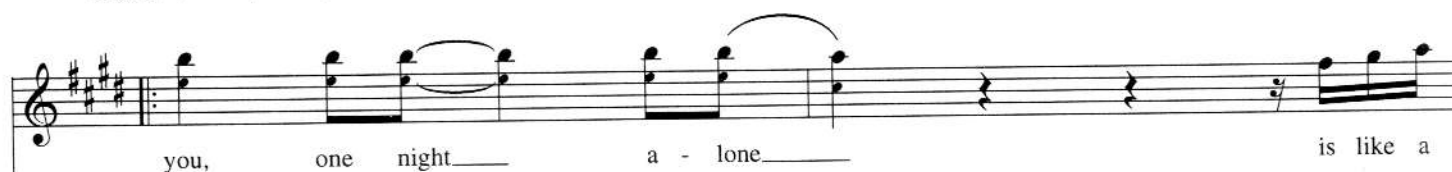
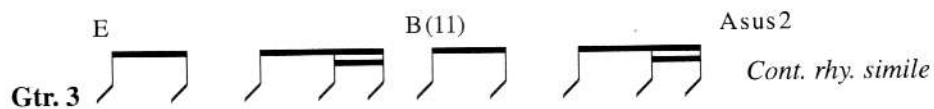
Gtr. 1



Gtr. 2



w/Rhy. Fig. 4 (Gtr. 1)



you,

one

night

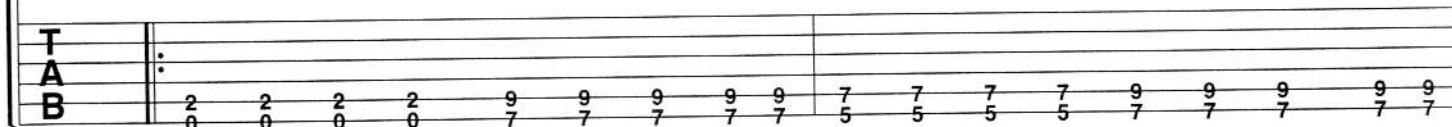
a - lone

is like a

Gtr. 2

Rhy. Fig. 6

end Rhy. Fig. 6



w/Rhy. Fig. 6 (Gtr. 2)

E B(11) 1. Asus2 B(11)

year with - out you, ba - by. { Do you have a heart of stone? With - out
If you

2. Asus2 B(11) B C#m7 B(11)

have a heart at all. With - out you, can't stop the hurt in -

Gtr. 3

hold throughout

T A B

4 2 4 2 2 2 4 2

Asus2

E(9)

Gtr. 3

side, when love and hate col - lide.

rit.

Gtr. 1

side, when love and hate col - lide.

T 0 0 9 7 A 0 0 4 2 2 0 B 0 0 4 2 2 0

FOOLIN'

*Alternate Tuning:

⑥ = D ③ = G

⑤ = A ② = B

④ = D ① = E

Words and Music by
STEVE CLARK, JOE ELLIOTT
and R.J. LANGE

Moderately ♩ = 113

Intro:

Rhy. Fig. 1

Strings Gtr. 3 Am(9) F(#4)/A Fmaj7(#4)/A Am(9) F(#4)/A

(Acoustic)

hold throughout

*Alternate tuning for Gtr. 1 only.

Verse:

w/Rhy. Fig. 1 (Gtr. 3) 2 times

Fmaj7(#4)/A Am(9) Fmaj7(#4)/A

1. La - dy Luck — nev - er smiles, — so

end Rhy. Fig. 1

Am(9) F(#4)/A Fmaj7(#4)/A Am(9) F(#4)/A Fmaj7(#4)/A

lend your love — to me a - while. — Do with me — what you will, —

w/Rhy. Fig. 1 (Gtr. 3) 2 times

Am(9) F(#4)/A Fmaj7(#4)/A Am(9) F(#4)/A Fmaj7(#4)/A

break the spell, — take your fill. — On and on — we — rode the storm, —

2. See additional lyrics

Am(9) F(#4)/A Fmaj7(#4)/A Am(9) F(#4)/A

the flame — has died and the fire has gone. — Oh, — this emp - ty bed is a night —

Fmaj7(#4)/A Am(9) F(#4)/A Fmaj7(#4)/A

a - lone, I re - a - lized that long a - go. Is

Gtrs. 1 & 2

P.M. -----

T
A
B

Bridge:

A5 Asus2 A5 C5 G5 A5 Asus2 A5

an - y - bod - y out there? An - y - bod - y there?

Rhy. Fig. 2

P.M. -----

T
A
B

*Gtr. 2 play notes in parentheses.

G5 F5 A5 Asus2 Am C5 G5

Does an - y - bod - y won - der?

(P.M.) -----

T
A
B

A5 E5 F5 G5 A5 $\text{\textcircled{S}}$ B \flat 5/F C5/G

An - y - bod - y care? Oh, I just got - ta know.

Gtrs. 1 & 2 end Rhy. Fig. 2 Gtr. 1

Gtr. 2

B \flat 5/F C5/G

if you're real-ly there, and you real - ly care..

Foolin' - 8 - 3

Chorus:

D5 C5 D5

'Cause ba - by, I'm not f - f - f - fool -

Gtr. 1

Rhy. Fig. 3

P.M. -----

TAB 5 5 5 4 5 5 5 5 5 5 5 5 7 5 7 7 7 7 7 7

Gtr. 2

Rhy. Fig. 3A

P.M. -----

TAB 5 5 5 5 5 5 5 5 7 5 7 7 7 7 7 7

F5 Bb5 D5 C5 D5 F5 G5
- in', oh, f - f - fool - in.

end Rhy. Fig. 3

(P.M.) -----

TAB 7 7 7 3 3 7 5 7 7 7 7 7 7 7 7 7 7 3 5

end Rhy. Fig. 3A

(P.M.) -----

TAB 7 7 7 3 3 7 5 7 7 7 7 7 7 7 7 7 7 3 5

To Coda \oplus

1.

D5 C5 D5 F5 Bb5 D5 C5 D5

F - f - f - fool - in', oh, f - f - fool -

P.M. -----

T
A 7 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
B 5 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

T
A 7 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
B 5 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

F5 G5 D5

Gtrs. 1 & 2

in'. Won't you stay with me a - while.

Gtr. 3

hold throughout

(P.M.) -----

T
A 7 7 7 3 5 7 0 5 0 5 0 5 0 5 0 5
B 5 5 5 3 5 5 0 5 0 5 0 5 0 5 0 5

T
A 7 7 7 3 5 7
B 5 5 5 3 5 5

w/Rhy. Fig. 1 (Gtr. 3)

A5

Oh, Oh,

A5 C5 G5 A5 Asus2 A5 G5 F5 A5 Asus2

(8va) (15ma)

1 1 1 1 1/2 20 20 A.H. 1/4 1 1 1/2

T (20)20 20 (20)17 20 7 7 5 7 5 7 6 5 3 5 3 7 7 5 7 5 7

A

B

[illegible][illegible]

F5 Bb5 D5 C5 D5 F5 G5
 No, no, no! ____ fool - in' my - self, ____ Oh, no, no! _
 end Rhy. Fig. 4

T
 A
 B (7)

3 3 1 7 5 7 (7)

end Rhy. Fig. 4A

T
A
B

7 7 7 3 1

7 5 7 7 7 7 7

7 7 7 3 5

w/Rhy. Figs. 4 (*Gtr. 1*) & 4A (*Gtr. 2*)

D5 C5 D5 F5 Bb5 D5 C5 D5 F5 G5
 fool-in' my - self, I'm not a fool-in'! I'm not fool-in' my - self. No!

Gtrs. 1 & 2

D5 C5 D5

D5 C5 D5

T
A
B

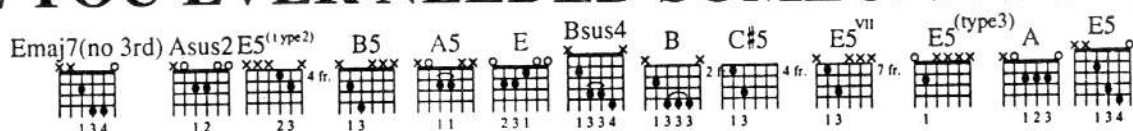
7 5 7 (7) 7 5 7

5 3 5 5 3 5

[illegible]

Verse 2:
Close your eyes,
Don't run and hide,
Easy love is no easy ride.
Just wakin' up to what we had
Could stop good love from goin' bad.
(To Bridge:)

HAVE YOU EVER NEEDED SOMEONE SO BAD



Introduction
Slowly ♩ = 69

Words and Music by
PHIL COLLEN, JOE ELLIOTT and
R. J. LANGE

E5 Gtr. 3 *mf* (clean) Emaj7(no 3rd) Asus2 Fdbk.

Gtr. 1 *mf* (distortion) 1/2 let ring ----- 4 Fdbk.

T A B

7 9 11 9 9 9 8 (8) (8) 9 0 2 4 2 2 (2) (2)

w/Vocal Fill 1 (2nd time only)
w/Fill 1 (1st time only)

E5 Emaj7(no 3rd) Asus2 (Gtr. 3 cont. in staff) (end Riff A) Fdbk.

Riff A 1/2 let ring ----- 4 Fdbk.

T A B

7 9 11 9 9 9 8 (8) 9 0 2 4 2 2 (2) (2)

Riff B (play 1st time only) (end Riff B)

Gtr. 2 *mf* (distortion)

T A B

9 9 11 9 9 9 9 9 9 9 9 10 10 9 10 (10)

Fill 1 Gtr. 5 *mf* (distortion)

T A B

12 12 12 12 12 12 12 12 12 10 12 12 12

Vocal Fill 1

have you, ba - by.

Have You Ever Needed Someone So Bad - 6 - 1

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Verse

Rhy. Fig. 1 E5 (type 2) (end Rhy. Fig. 1) A5

Gtr. 4 (clean) P.M.

w/Rhy. Fig. 1 (7 times)

1. Here I am, I'm in the wrong bed a - gain.
 2. There you go, mid - night prom - is - es a - gain,

Gtr. 3

(2nd time play simile)

let ring

E5

A5

E5

It's a game I just can't win.
 but they're broken by the dawn.

There you are breath - in'
 You wan - na go fur - ther,

Gtrs. 2 & 3

let ring

let ring

A5

E5

A5

soft on my skin,
 fast - er ev - 'ry day ba - by,

still you won't let me in.
 but in the morn - ing you'll be gone.

And I'm a - lone.

let ring

let ring

let ring

harm.

Gtr. 2

(Gtr. 2 cont. in slashes)

P.H.

harm.

12

12

P.H.

7

Pre-chorus

B

Gtrs. 1 & 2

Pre-chorus

Gtrs. 1 & 2

B

A5

E

Why save your kiss - es for a rain - y day _____

* play 1st time only (only guitar 2)

Bsus4 B

Asus2 E

Ba-by, let the mo - ment take your heart a - way. Have you

Chorus

C

A

B

E5^{VII}

B5

Rhy. Fig. 2A

ev - er need - ed some-one so bad ____ Yeah. ____ Have you ev - er want - ed some-one you

Rhy. Fig. 2

Gtr. 3

[illegible]

A5 C#5 E5(type3) A5

To Coda

just could -n't have ____ Did you ev - er try so hard that your world just fell a - part? _ Have you

let ring ----- 4 let ring ----- 4 let ring ----- 4 let ring ----- 4

C#5 B5 A5

(vocal 1st time only) 1. (end Rhy. Fig. 2A)

ev - er need- ed some- one so bad, _____ and you're the girl I got- ta have _____ I got- ta

(end Rhy. Fig. 2)

let ring ----- let ring ----- let ring -----

0 0 0 0 0 0 0 0 2 2 2 2 2

4 2 0 2 2 2 2

Guitar Solo

B5 E5(type3) A5 ⑥open E

P.M. P.M. P.M.

4 4 7 4 5 4 4 2 4 4 2 2 2 5 2 4 2 2

w/Rhy. Fill 1

B5 E5(type3) A5 ⑥open E

P.M. P.M. P.M. full

4 4 7 7 4 5 4 4 2 4 4 2 2 2 5 2 4 2 2 (2)

Bridge

B5 E5(type3) A5 ⑥open E

3 3

Ev - 'ry dream I dream _____ is like _____ some kind - a rash 'n' reck - less scene. _____

Rhy. Fill 1

Gtr. 2

P.M.

T 7 7 7 7 4 4

A 4 4 4 4 4 4

B

B5 (6) open E A5 (5) open A (6) open E
dive w/bar

To give out such cra - zy love ____ you must be some ____ kind - a drug. ____

B5 E5(type3) A5 (6) open E

And if my time ____ don't ev - er come, ____ for me you're still ____ the one. ____

B5

Damned if I don't, damned if I do. I got - ta get a fix on you. Have you

C#5 A5 B5 D.S. al Coda

ev - er need - ed some - one so bad ____ Yeah. ____ Have you

Coda



Chorus

w/Rhy. Fig. 2 & 2A (play simile)

C#5 A5 B5

ev - er need - ed some - one so bad? ____ So bad. ____ Have you

E5 B5 A5

ev - er want - ed some - one, you just could - n't have ____ Did you

C#5 E5 w/Fill 2 A5

ev - er try so hard that your world just fell a - part? Have you

C#5 B5 A5

ev - er need - ed some - one so bad, and you're the

E5 Rhy. Fig. 3 Gr. 3 Emaj7(no 3rd) Asus2(type2) A (end Rhy. Fig. 3)

girl I got - ta have. I got - ta have you, ba - by, yeah.

Gr. 1

5 4 7 5 4 5 7 5 4

w/Rhy. Fig. 3 (3 times) E5 Emaj7(no 3rd) Asus2 A

It's a game I just can't win, whoa,

P.M.

5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 5 5

Repeat 3 times W/Riff A E5 Emaj7(no 3rd) Asus2 A W/Riff A & Riff B E5 Emaj7(no 3rd) Asus2 A Fade out (ad lib vocals)

whoa. Have you ev - er need - ed some - one so bad?

Fill 2 Gr. 2

pick slide

T A B

LOVE BITES

Words and Music by
STEVE CLARK, PHIL COLLEN, JOE ELLIOTT,
R. J. LANGE and RICK SAVAGE

Introduction

Dm Slow Rock Free Time

If _ you've _ got love in your sights, _ watch out, love bites. _

A In Time ♩=ca 68 1st verse

When you make love, _

do you look in your mir-ror? _ Who do you think of? _ Does he look like me? _ Do you tell _ lies? _

Love Bites - 10 - 1

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Dm7 Gm(add 9) C7sus4 F(add 9)

And say that it's for - ev - er? Do you think twice, or just touch 'n' see? Ooh babe.

B D5 F5 Dm7

Ooh yeah. When you're a lone, do you let go?.

slight feedback and vib w/bar *mf* clean tone pitch change and delay

Fill 1
Guitar 3

swell in volume

vib w/bar

Gm(add9) C7sus4 F(add9)

Are you wild 'n' will-in' or is it just for show? Ooh c'- mon

C $\frac{8}{8}$ $E\flat 5$ (on D.S. add background vocals) $A\flat 5$ $(A\flat 5/G)$

I don't wan - na touch_ you too_ much ba - by _____

Guitar 3

f

Guitar 4

f Distortion vib w/bar distortion w/echo

$F5$ $B\flat 5$ $B\flat 5/A\flat$

'cos mak- in' love_ to you_ might drive_ me cra - zy. _____

slight finger vibrato

E \flat 5 **A \flat 5** **A \flat 5/G**

I know you think _ that love _ is the way_ you make _ it, _

Let ring -----

F 5 **B \flat 5** **To Coda**

NO! (Love

Chorus C(m)5 Ab 5 F5 Bb 5 C(m)5 Ab 5

D

bites, love bleeds.) It's bring-in' me to_ my knees._ (Love lives,_ love dies.)

F5 B5 C5 Ab m7 F5 (Bb sus2)

It's no sur-prize,_ (Love _____ begs, love pleads._) it's what I need _

mf clean tone

1. Dm7(9) Gm(add9) C7sus4 F(add9)

When I'm with you _

Guitars 1 and 2
sustain tones
clean tone w/chorus and delay

Guitar 1 Guitar 2

6 5 5 7 7 3 5 7 3 6 5 3 5 1 3 3 3 3 3 0 1

Dm7(9) Gm(add9) C7sus4 C7

are you some-where else? _ am I get-tin' thru _ or do you please your-self _

Guitars 1 and 2

6 5 5 7 7 3 5 7 3 6 5 3 5

F(add9) Dm7(9) Gm(add9)

When you wake up _ will you walk out? _ it can't be love _

3 3 0 3 3 3 0 1 6 5 5 7 7 3 5 7 3

C7sus4 C7 F(add9)

if you throw it a - bout. _ Ooh babe _

3 5 3 6 5 3 5 1 3 3 3 3 3 0 0 3

F Eb 5 Ab 5 Ab 5/G

I don't wan - na touch_ you too_ much ba - by _____

Guitar 3
f Distortion

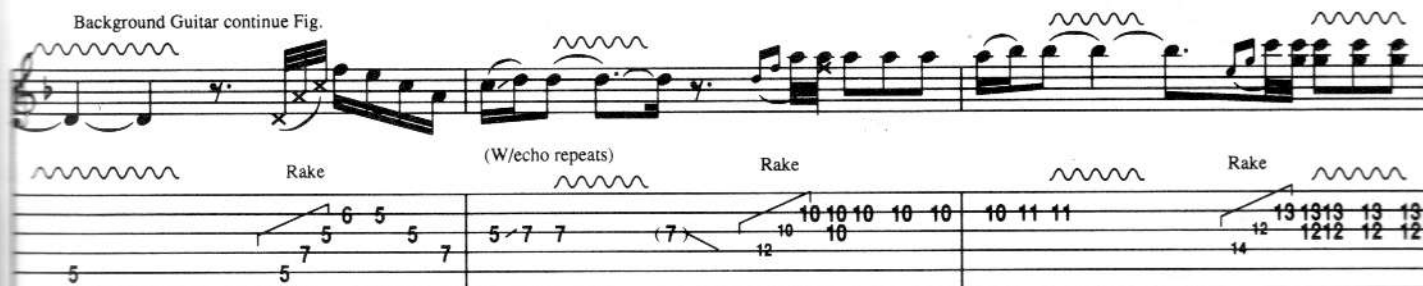
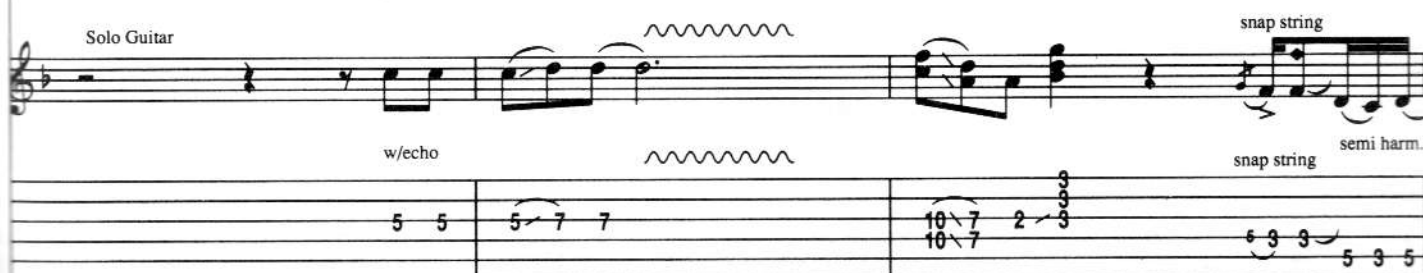
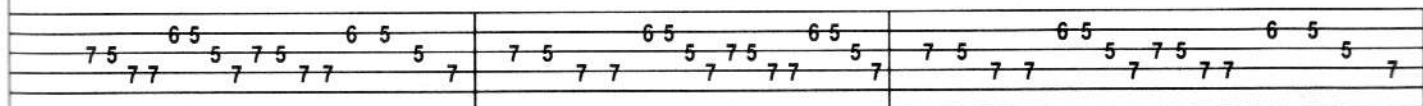
Guitar 4
vib w/bar

F5 1. Bb 5

'cos mak - in' love_ to you_ might drive_ me cra - zy _____ Oh _____ (Love

2. Guitar Solo

G Dm Background guitar



Coda

H C(m)5 Ab 5 F5 Bb 5 C(m)5 Ab 5

bites, love bleeds.) It's bring-in' me to _ my knees _ (Love lives, _ love dies.)

F5 Bb sus4 C(m)5 Ab 5 F5 Bb 5

Look at love bites (Love _ bites, love bleeds.) It's bring - in' me to _ my knees _ (Love

C(m)5 Ab 5 F5 Bb 5 C(m)5 Ab m7

lives, love dies.) It's no sur-prise_ (Love_ begs, love pleads. _)

F5 Bb 5 Dm Guitars Tacet

it's what I need _

Bass and Drums
Synth bass ostinato

Distortion w/ effect

you've_ got love in your sights_ watch out, love bites._

Begin Fade

Fade Out

PHOTOGRAPH

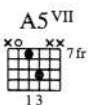
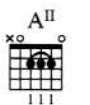
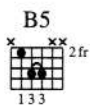
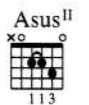
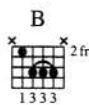
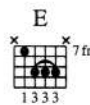
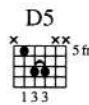
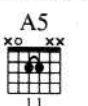
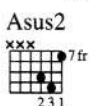
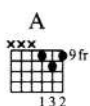
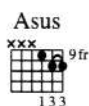
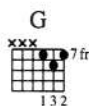
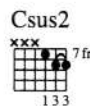
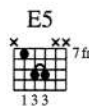
Words and Music by STEVE CLARK,
JOE ELLIOTT, R.J. LANGE,
RICK SAVAGE and PETE WILLIS

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat



Moderate rock ♩ = 126

Intro:

Gtr. 1 N.C. E5 B A5 D5/A E5 B

(Approx. 2 sec.) w/chorus & delay

mf

T A B

(0) (9) 9 9 9 8 8 9 9 7 7 0 9 9 9 8 8

A5 D5/A E5 B A5 D5/A E5 B

pp *mf*
(Fade in) Oo. _

Rhy. Fig. 1

T A B

9 9 7 9 9 8 8 8 9 9 7 7 7 9 9 8 8 8

*Doubled by another gtr.

Verse 1:

w/Rhy. Fig. 1 (Gtr. 1)

A5 D5/A N.C. E5 B A5 D5/A E5 B

I'm out - a luck, _ out - a love. _ Got a pho - to - graph, _ pic-ture of _

end Rhy. Fig. 1

T A B

9 9 7 7 7 7 7 7 7 7 0 0 0 0 0

w/Rhy. Fig. 1 (Gtr. 1) 1st 2 bars only

A5 D5/A E5 B A5 D5/A

uh, pas - sion kill - er, you're too much. You're the on -

w/Rhy. Fig. 1 (Gtr. 1)

E5 B A *Gtr. 2 Asus E5 Rhy. Fig. 2

ly one I wan - na touch. I see your face ev - 'ry - time

Rhy. Fig. 1A

*Doubled by another gtr.

end Rhy. Fig. 2

E5 open E E5

(P.M.) w/Rhy. Fig. 2 (Gtr. 2)

I dream. On ev - 'ry page, ev - 'ry mag - a - zine. So wild,

Rhy. Fig. 2A

open E P.M. E5 end Rhy. Fig. 2A

so free, so far from me. You're all

Rhy. Fig. 1B

end Rhy. Fig. 1B

E B A A5

I want, — my fan - ta - sy, yeah!

Gtrs. 1 & 2

Rhy. Fig. 2B

TAB

9 4 4 2 2 (2) 9 9 9 9 9

9 4 4 2 2 (2) 7 7 7 7 7

7 2 2 0 0 (0) 0 0 0 0 0

Pre-Chorus:

Rhy. Fig. 3A



Csus2

*Gtr. 3

G Asus A

Oh, — look what you've done to this rock 'n' roll

Gtrs 1 & 2 Rhy. Fig. 3

TAB

3 3 3 3 3 3

0 0 0 0 0 0

3 3 3 3 3 3

*Keybd. arr. for gtr.

end Rhy. Fig. 3A

w/Rhy. Fig. 3 (Gtrs. 1 & 2) 1st 3 bars only
& Rhy. Fig. 3A (Gtr. 3)

Asus A Asus2 A Csus2 G

clown. — Oh, oh, look what you've —

end Rhy. Fig. 3

TAB

(2) 2 2 2 2 2

(3) 2 2 2 2 2

(0) 0 0 0 0 0

Asus A Asus A Asus2 A Chorus: G/B C

done. _____ (Bkgd. voc.) Pho - to - graph. _

Rhy. Fig. 4

hold throughout

D(11) Em(9) G/B C Em(9) D(11)

I don't want _ your... _____ Pho - to - graph. _ I don't need _ your... _____

end Rhy. Fig. 4

G/B C D(11) Em(9) 2nd time To Coda I G/B C 3rd time To Coda II

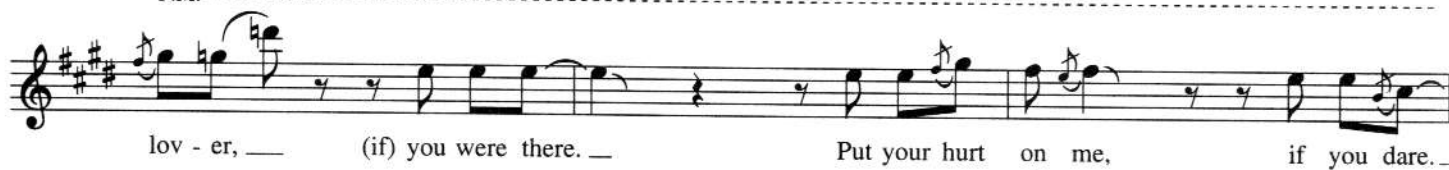
Pho - to - graph. _ All I've got _ is a pho - to - graph. _ Pho - to - graph. _

N.C.

But it's not e - nough! _ I'd be your

Verse 2:

⑥ w/Rhy. Fig. 1 (Gtr. 1)

open
EGtr. 2
P.M.

w/Rhy. Fig. 1 (Gtr. 1) 1st 2 bars only



w/Rhy. Fig. 1A (Gtr. 1)

A5

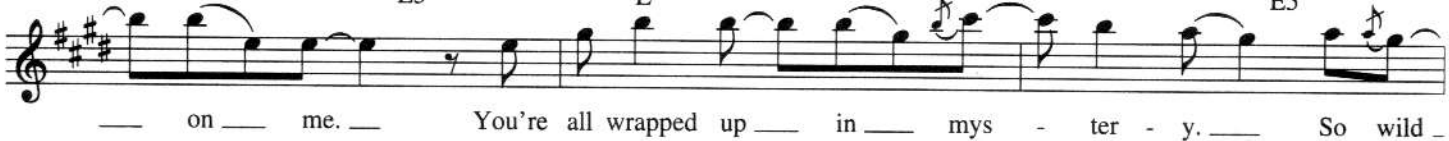
E5

⑥ open
Ew/Rhy. Fig. 1 (Gtr. 1)
& Rhy. Fig. 2 (Gtr. 2) 2 times

E5

⑥ open
E

E5

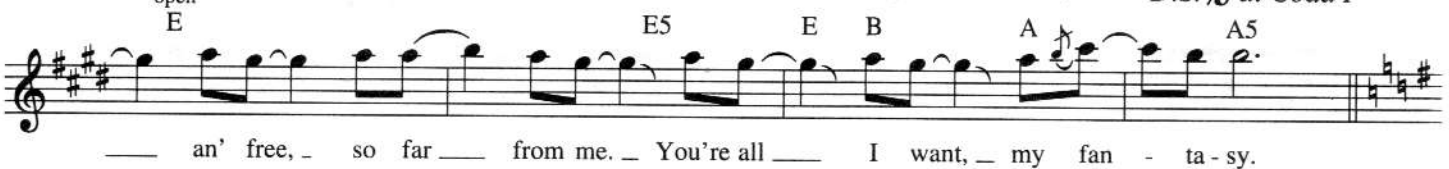


w/Rhy. Figs. 1B (Gtr. 1) & 2A (Gtr. 2)

⑥ open
E

w/Rhy. Fig. 2B (Gtrs. 1 & 2)

D.S. al Coda I



G/B

C

E5

D5

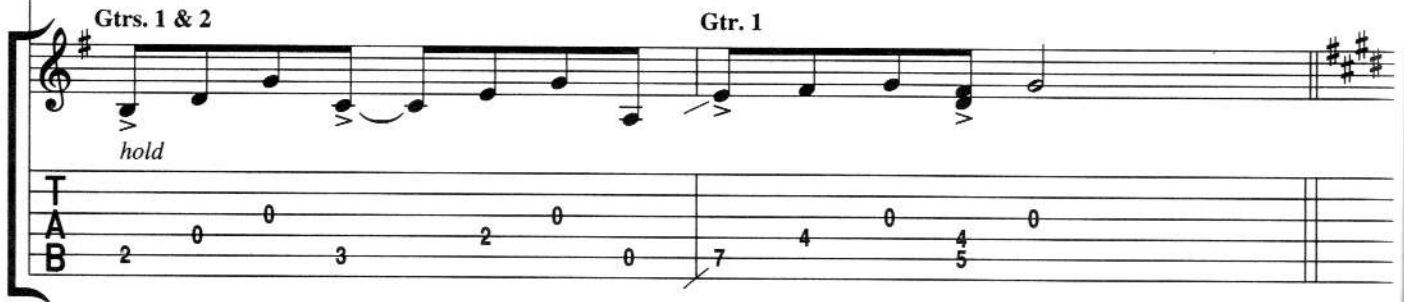
Gtr. 2



Gtrs. 1 & 2

Gtr. 1

hold



Interlude:

N.C. E5

B

A5

D5/A

w/Rhy. Fig. 5 (Gtrs. 1 & 2) 2 times

E5

B

A5

D5/A

head!

Gtrs. 1 & 2 Rhy. Fig. 5

Gtr. 3

E5

B

Gtrs. 1 & 2

E

B

A

Asus^{II}

Gtr. 4

Photograph - 8 - 7

Out-Chorus:

w/Rhy. Fig. 4 (Gtrs. 1 & 2) till fade

G/B C D(11) Em(9) G/B C Em(9) D(11)

Oh, oh, Yeah, pho - to - graph.

Pho - to - graph.

w/4-bar Bkgd. vocal figure & lead vocal ad lib. (both till fade)

G/B C D(11) Em(9) G/B C Em(9) D(11)

15 15 12 13 15 13 12 13 12 14 12 14 14 12 14 14 (14) 12 14 14 12 14 14 12 14 (14) 7 0 0

A.H. -----

G/B C D(11) Em(9) G/B C

17 17 17 (17) 15 17 17 (17) 15 17 (17) (17) (9) 14/15 17 15 17 17 (17) 15 17 17 19

8va -----

Em(9) D(11) G/B C D(11) Em(9)

Begin fade

1/4 1/4 1 17 15 14 17 15 17 15 13 15 13 12 12 14 14 12 14 14 13 15 15 (3)

G/B C Em(9) D(11) G/B C D(11) Em(9)

hold bend

(22) 22 22 22 22 22 (22) 15 17 15 16 15 17 17 15 2 (11) 7 9 9

Fade

POUR SOME SUGAR ON ME

Words and Music by
STEVE CLARK, PHIL COLLEN, JOE ELLIOTT,
R. J. LANGE and RICK SAVAGE

Moderate Rock ♩ 90

Introduction

N.C.

Step in - side, you and me babe.

(bkgnd vocs: walk this way) (hey, hey!)

Guitars Tacet

T
A
B

A (C#5)

Hey! Hey!

Guitar 1

(B5) (C#5) (B6)

Hey!

Swell-in with volume control

Pour Some Sugar on Me - 10 - 1

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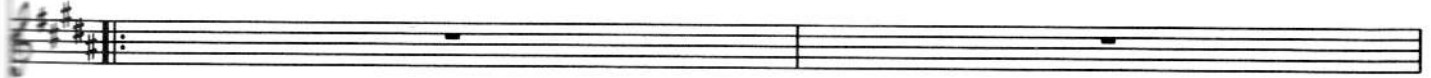
B Verse

C#5

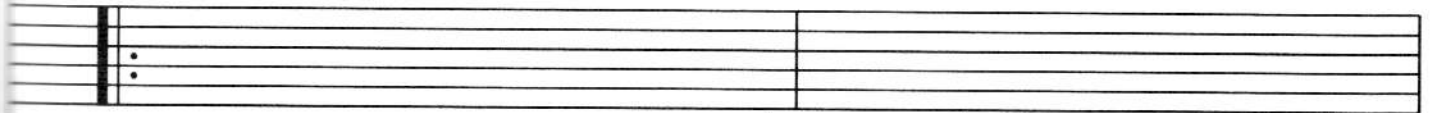


1. Love is like a bomb, ba-by, c' mon get it on.
 2. Red _ light, yel-low light, green-a-light, go!

Liv-in' like a lov-er with a ra-dar phone.
 cra-zy lit-tle wom-an in a one man show.



(1st time: Guitars tacet for 4)

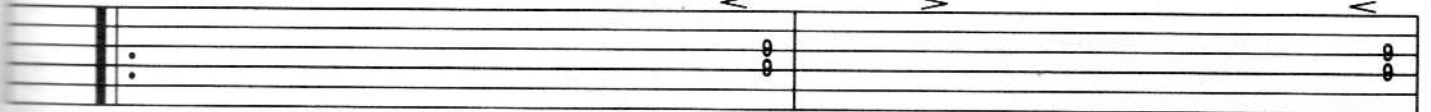


(2nd time: add Guitar 2)

Guitar 2



flick volume on and off with toggle switch



Look-in' like a tramp, like a vid-e-o vamp.

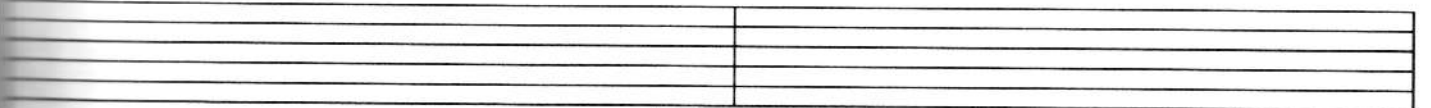
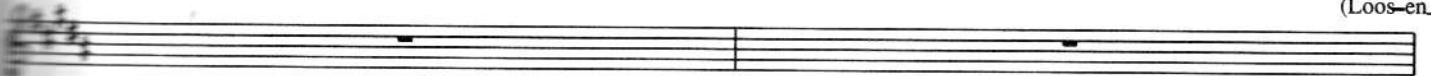
Dem-o-li-tion wom-an, can I be your man?

(Be your.

Mir-ror queen, man-ne-quin, rhy-thm of a love.

Sweet _ dream, sac-cha-rine, loos-en up.

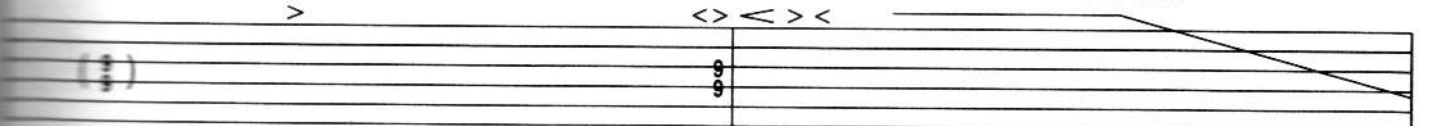
(Loos-en.



flick volume on and off with toggle switch in specified rhythm



slow dive w/bar



— man.) Hey! _____ Hey! _____
— up. _____) I loos-en up. _____ You got-ta

(add vocal harmony on repeat)

Guitar 2:continue simile - - - - -

Guitar 2 : simile

[illegible]

Pre Chorus

F#5

C#5

B5

F#5

C#5

B5

C on D.S., add vocal fills

Both guitars

Take a bot - tle _____ shake it up, _____
(Take a bot - tle _____) (Shake it up _____)

Guitar 2 vib with bar

4 6 4 4 2

4 6 4 4 2

E5 B5 A5 E5 A5 B5
 break the bub - ble, (Break it up) break it up.
 Guitar 1
 4 2 2 0 2 2 4 2

The image shows musical notation for two instruments. The top staff is labeled "Guitar 2" and features a series of chords with vibrato lines above them. The bottom staff shows a bass line with fingerings (2, 4, 4, 4) and a final chord with fingerings (4, 4, 2) in parentheses.

E5 A5 B5

(Pour some sug - ar on me.) Ooh, in the name of love.

Both guitars

B5 To Coda

me.) C' mon fire me up.

E5 A5

(Pour some sug - ar on

E5 A5 B5

(Pour your sug - ar on me. _____) Oh, I can't get e - nough. ____

The musical score consists of five staves. The first staff is the vocal melody in treble clef with lyrics underneath. The second staff shows guitar chords in standard notation with fret numbers. The third staff displays guitar chord diagrams with fret numbers. The fourth staff features a rhythmic pattern of eighth notes with accents. The fifth staff contains a sequence of numbers representing fret positions or fingerings.

Q5

I'm hot, stick-y sweet _____ from my head to my feet, yeah. _____

1st time: play fill; gradually return with bar

Guitar 2

ppp swell in *f*

harm. feedback

(4)
(touch harmonic)
feedback

1. C#5

Hey! — Hey! — Hey! —

Guitar 1

Guitar 2

sustain with feedback and vib with bar

(4)

E Interlude

2.

(B5) (C#5) (B6)

Lis - ten!

Guitar 2 out

N.C.

Guitar 1

Guitar 2

7 7 6 6 7 7 6 7 7 7 6 6 7 7 6 6 7 7 6 6 7 7 6 7 7 7 6 6 7 7 6

2 2 2 2
2 2 2 2
0 0 0 0

2 2 2
2 2 2
0 0 0

7 7 6 6 7 7 6 7 7 7 6 6 7 7 6 6

slow dive

gradually lift mute semi harm. P.M. --- dive w/bar

7 9 7 6 7 9 6 7 9 7 6 9 6 6 7 9 2 2 2 4 4 5 2 0 0 0 0 5 0 7 7

(You got the peach - es, I got the cream.) Sweet to taste... (Sac - cha-rine.) 'Cos I'm

so hot. Stick - y sweet from my _ head, my head to my feet. _____

(Hot!) (Head!) (Head to my feet. _____)

E5

Guitar 2

D.S. *al Coda*
 Do you take sug - ar? One — lump or two?
 Guitar 1
 P.M. — — — — semi harm. dive w/bar
 Coda
 E5 A5 B5
 (Pour your sug - ar on me. —) Oh, I can't get e - nough.
 Guitar 2
 E5 A5 B5
 (Pour some sug - ar on me. —) Oh, — in the name of love.
 8va -
 (Pour some sug - ar on me. —) Get all, — come get it. — (Pour your sug - ar on me

B5 E5 A5

_____) Ooh. _____ (Pour some sug - ar on me. _____

full 19 19 17 17 19 17 17 17 17 17 17 17 19 19 19 19 16 19

B5 E A B

_____) Yeah! _____ Sug - ar me _____

Guitars 1 and 2

19 19 19 19 19 19 19 19 2 2 2 2 2 2 2 2 0 0 0 0 0 0

ROCKET

Words and Music by
STEVE CLARK, PHIL COLLEN, JOE ELLIOT
R. J. LANGE and RICK SAVAGE

A Introduction

Moderate Rock ♩=86 (Shuffle Feel)

Effects Drums Guitar 1

E5 w/Fill 1 F#7sus4

f

43 43 43 43 5 43 43 43 43 5 43 43 43 43 5 43 43 43 43

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Effects Drums

T A B

T A B

Fill 1

Guitar 3

swell in *pp* *f*

4

Pre-dive w/bar and return slowly to pitch

Ah — ah — ooh — ooh —

Guitars 1,2 Guitar 3

pp *f*

P.S.

Guitars 1,2 continue simile

B 1st Verse N.C.
(Guitars tacet)

Ah — ah — Ooh — ooh — white lights, strange cit-y,

vib w/bar

dive w/bar (out)

11 11 9

Rocket - 8 - 1

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mad mu - sic (all a - round__) mid - night street mag - ic (ah) cra - zy peo - ple (cra - zy sound_)

[illegible]

Sar - geant Pep-per and the band___ Zig - gy, Ben-ny and the jets___ ah, take a rock-et. We just got - ta fly___

— (I can take you thru the cen - ter of the dark _____) We're gon - na

fly (on a col - li - sion course to crash in - to my heart __) I will be your_ , I will

D Chorus

be your __, I'll be your, (Rock - et yeah __ sat - el - lite __ of love __)

E5 To Coda \oplus N.C. F#m A5 E5

Guitars 1 and 2

Rock-et yeah __ sat - el - lite of love __ Rock - et yeah __

D5 A5 E5 F#m

sat-el-lite of love __) Rock - et ba-by! C'mon I'll be your sat - el - lite of love
We're gon-na fly __

A5 E5 F#5 D5

Vib w/bar

Ooh __ ooh __ Ah __ ah __ Ooh __ ooh __

E5 F#7sus E5 F#

Guitar1 continue simile Guitar 3

2nd Verse N.C.
Guitars Tacet

Ah _____ ah _____

spot-light

mag-net-ic

ra-zor rhy-thm

(la-ser love _____)

vib w/bar

11
11
9

E5

w/fill 2 Guitar 2

gui-tar,

drums,

load up,

stun!

Ah _____

ah _____

dive w/bar

F#7sus4

E5

Ooh _____ ooh _____

Jet

Black John-ny B _____

ah Gene Jen-ie, Kil-ler Queen _____

dive w/bar

A5

Diz-zy

Liz-zy Maj-or Tom _____

so c' mon _____

we just got _____ to

fly _____

Touch harm.

vib. w/bar

2 2 14

2 2 4

5
5
2
7
7

2nd Verse N.C.
Guitars Tacet

Ah _____ ah _____ spot- light mag- net- ic _ ra- zor rhy- thm (la - ser love _)

vib w/bar

11
11
9

E5
w/fill 2 Guitar 2

gui - tar, drums, load up, stun! Ah _____ ah _____

dive w/bar

2 2 2 2 2 2 4 3 4 3 4 3 4 3 5 4 3 4

F#7sus4 E5

Ooh _____ ooh _____ Jet Black John-ny B __ , ah Gene Jen-ie, Kil-ler Queen.

dive w/bar

12. **F** Interlude

Guitar 1

4

full full full full full w/bar

7 9 10 12 14 5 7 6

Guitar 2

4

rake full full full full w/bar

5 7 8 10 10 5 5 0 0 0

5 4 X 7 6 X 5 4 X 7 6 X

dive w/bar

0 0 2 0 0 0 0 0 2 0 0 0 0 0

Guitar 2 tacet

Guitar 1

full full full

15 12 15 12 13 10

Guitar 3

full full full

15 12 17 14 13 10

Guitar 2

with echo

0 0 0 0 0 0 0 0 0 0

Guitar 2

E5

Guitar tacet

F#5

Guitars 1 and 2

Guitar 1 E5 F#7sus4 E5

Guitars 3 and 4

full full full full full full

scoop w/bar

D.S. al Coda

Guitar 4 in parenthesis

E5

We just got - - ta fly

*Delay bend by depressing bar while bending.

Coda F#5 A5 E5 F#5 D5

(Rock- et yeah sat-el-lite of love rock- et yeah

Guitars 1 and 2

A5 E5 F#5 A5 E5

sat-el-lite of love Rock-et yeah sat-el-lite of love

F#5 D5 N.C.

gui - tar, drums, light up ____ ! We're gon - na

fly _ (Rock - et yeah _ sat - el - lite We're gon - na of love ____) fly _ (Rock - et yeah _

yeah _ sat - el - lite of love ____) Rock - et yeah

Fill 2 Guitar 2

swell in with volume

ANIMAL

Words and Music by
STEVE CLARK, PHIL COLLEN, JOE ELLIOTT,
R. J. LANGE and RICK SAVAGE

Moderate Rock ♩=122

A Introduction

w/fill#1 B♭5 C5 D5 B♭5 C5 D5 C5

f P.M. P.M. P.M.

10 10 10 11 10

10 10 10 10 10 10 10

Guitar 2 (Muted rhythm)

f P.M.

3 3 3 3 3 3 3 3 5 5 5 7 7 7 7 7 3 3 3 3 3 3 3 3 5 5 5 7 7 7 5 5

1 1 1 1 1 1 1 1 3 3 3 5 5 5 5 5 1 1 1 1 1 1 1 1 3 3 3 5 5 5 3 3

B♭5 C5 D5 B♭5

P.M. P.M. P.M. P.M. full P.M.

11 11 11 13 11 13 13 13 13 13

10 10 10 10 10 10 10 10 10 10

P.M.

3 3 3 3 3 3 3 3 5 5 5 7 7 7 7 7 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 3 3 3 5 5 5 5 5 1 1 1 1 1 1 1 1

Animal - 11 - 1

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B Verse Fill #2 (2nd Time)

C5 D5 C5 Bb5(add 9) C5 D5 Bb5(add 9)

A wild ride o - verston - y ground,
 wolf giv - en mouth to mouth,

Guitar 1 (Rhy. Fig. 1)

vib w/bar

P.M. cleaner tone w/chorus

Guitar 2 (Rhy. Fig. 1)

G5 F/A G5 Bb5(add 9) C5 D5 Bb5(add 9)

such a lust for life. the cir - cus comes to town.
 like a mov - in' heart - beat in the witch - ing hour.

Overdub Gtr. (add fills to 1st verse)

(Let ring) P.M. clean tone

Guitars 1,2 continue simile (Rhy. Fig. 1)
 Overdub Gtrs. (2nd verse)

(Distortion) (Clean tone) (Distortion) slow dive w/bar

Overdub gtr.

feedback (high F) (add high Bb feedback)

in steady quarter note rhythm

G5 F/A G5 Bb 5(add 9) C5 D5
Guitars 1,2 play Rhy. Fig. 1

We are the hun - gry ones — on a light - ning —
I'm run - nin' with the wind, — a shad - ow in the —

Guitar 3

P.M. P.M. P.M. P.M.

Distortion

2nd verse add fill #3

Guitar 4

Light vib w/bar

Bb 5(add 9) G5 F/A G5 Bb 5(add 9) C5 D5
Rhy. Fig. 1

raid. Just like a riv - er — runs — like a fire needs
dust. And like the driv - in' rain — yeah. like the rest - less.

Guitar 3

vib w/bar

Fill #2
Overdub Gtr.

vib and dive w/bar 1 1/2

Fill #3
Overdub Gtr. (Gtr. 3)

P.M.

Bb 5(add 9) G5 F/A G5 B5 w/fill #5 (2nd time)

w/fill #4 Guitar 2 (Distortion)

flame _____ oh, I burn for you. _____ } I got - ta feel _

rust _____ I nev - er sleep. _____ }

Guitar 3 Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

sim. Guitar 1

vib w/bar

F#5 C#5

it in my blood, oh whoa,

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Fill #4

Guitar 1

sim.

Fill #5

Guitar 1

vib w/bar

Guitars 2,3 repeat Rhy. Fig. 2

Guitars 2,3 repeat Rhy. Fig. 2.

B5 F#5 C#5

I need_ your touch,_ don't need_ your love._ oh whoa_____ and I want_

Guitar 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

4 7 4 6 X 7 6 7 6 6 7 6 7 6 7 6 7 9 6

D Chorus

D Chorus

F#5 E5 B5

and I need, and I lust, An-i-mal

Guitar 1

vib w/bar

Guitar 2

P.M. on ① P.M. on ③ (Guitar 3)

A5 F#5 E5

And I want, and I need, and I lust,

P.M. on ⑤ P.M. on ⑥

To Coda

1.

2.

B5

A5

A5

An - i - mal.

I cry

huh - !

P.M. on ⑤

slow dive w/bar

Interlude

G5

A5

F#5

G5

Ah!

cry wolf, - ba - by.

cry tough..

Harm

dive w/bar

A.H. dive and return w/bar

Open Harm

E5 G5

Gon - na hunt you like an an, an, an, an, an - i - mal.

(8va) A.H. (8va) A.H.

(3) 9 5 2 0 2 0 9 5

E5 Bb 5

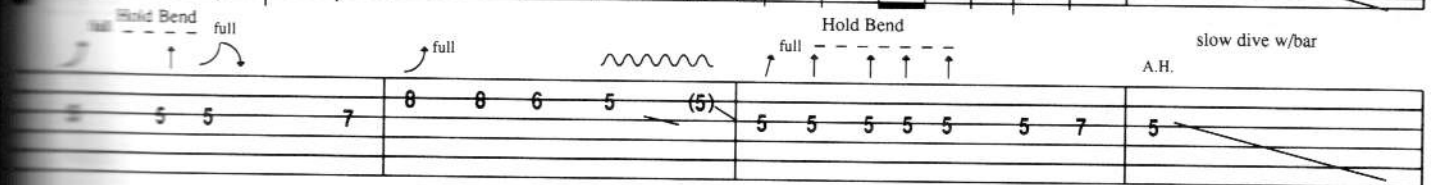
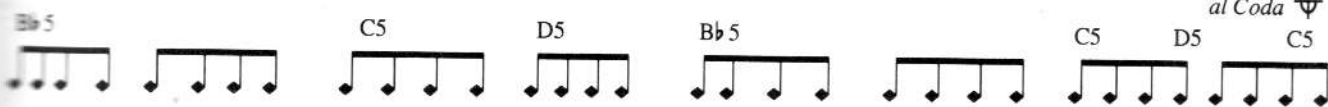
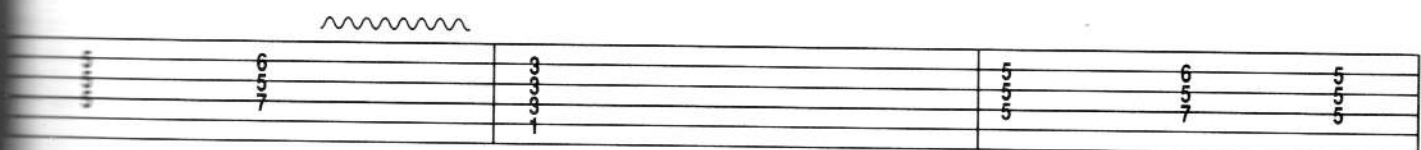
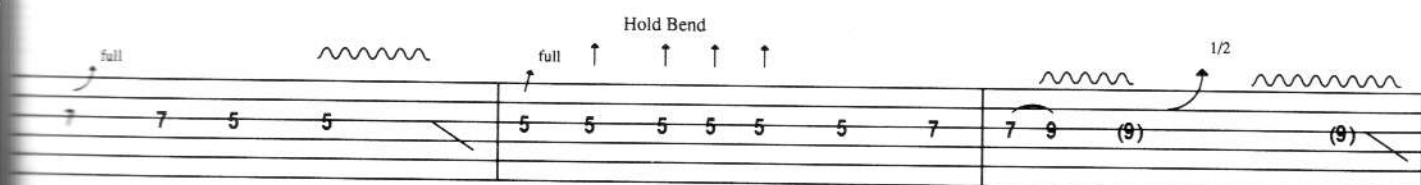
Gon - na take your love' n' run.

(F) Guitar Solo

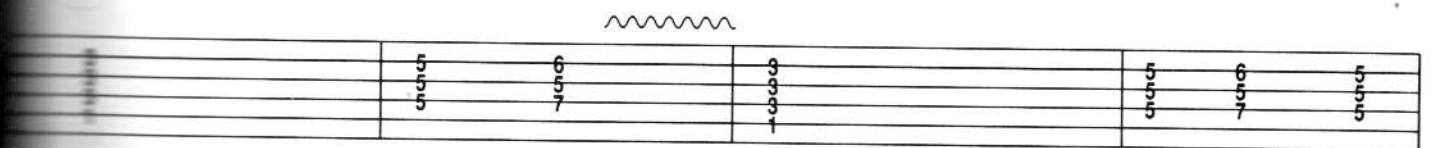
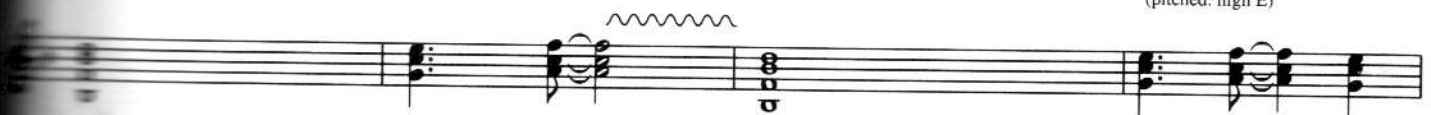
Guitar 2

full scoop into notes w/bar full full

5 6 7 8 9 10 11 12 13 14 15 5 5



(pitched: high E)



D.S. al Coda

Coda A5

G Outchorus F#5

E5

And I want, _____ and I need, _____ and I lust, _____
 And I want, _____ and I need, _____

P.M. on ⑤

P.M. on ⑤

B5

A5

F#5

and I lust, _____ An-i - mal. _____ And I want, _____ and I need, _____
 An-i - mal. _____ Take me, _____

P.M. on ⑤

P.M. on ⑥

slide with bottleneck.

E5 B5 A5

Tame me, and I lust, Make me your An-i-mal. And I want, an-i-mal.

P.M. on ⑤ P.M. on ⑤

F#5 E5 B5

show me, and I need, stroke me, and I lust, Let me be An-i-mal your

P.M. on ⑥ P.M. on ⑤

A5

F#5

An - i - mal. _____

And I want, _____ I want _____, and I need, _____

17 14 14 14 (14) 7 9 7 9

2 2 2 2 (2) 2 4 2 2 4 2 4

P.M. on ⑥

E5

B5

A5

ooh _____ and I lust, _____ An - i - mal. _____ oh_! heh! heh!

yeah

(9) 9 7 9 9 7 9 (9) 9 9 9

2 2 2 2 2 4 2 2 4 2 2 2 2 2 2 2

P.M. on ⑤

ARMAGEDDON IT

Words and Music by
STEVE CLARK, PHIL COLLEN, JOE ELLIOTT,
R. J. LANGE and RICK SAVAGE

A Introduction

Moderate Rock ♩=116

Guitar 1 **E5** **D5** **A** **D5** **E5** **D5**

A **D5** **A** **D5** **A** **E5** **D5** **A** **D5** **A** **D5** **E5**

Harm. 12 fr.
4 1/2 (slow return w/bar)

Guitar 2

E5 **B** **G** 1/2 **(E) E5 (E E)** **(E E)**

*Depress bar before striking note.
w/bar

P.M.

Armageddon It - 11 - 1

D5 (E E) A5 (E E) E) E5 (E E) (E E) D5 A5

1. Ya bet-ter

The first system of music features a guitar staff with a treble clef and a key signature of one sharp (F#). Above the staff, a series of chords and notes are written: D5, (E E), A5, (E E), E), E5, (E E), (E E), D5, and A5. Below the staff, a bass line is written with notes and rests. The lyrics "1. Ya bet-ter" are written below the bass line. The system ends with a double bar line.

Guitar 2

B Verse

come in - side_ when you're read - y to but no chance if you don't wan - na dance_ com - in' on_ when you need some_ but then you don't 'cos you al - read - y did._

You like a four le - ter word_ when you're read - y to but then you yeah, you jan - gle your jewels_ while your shak - in' ya and drive the

won't 'cos you know that you can. You got it. pret - ty boys out - ta their heads. You got it.

The second system of music continues the guitar and bass staves. It includes the lyrics "come in - side_ when you're read - y to but no chance if you don't wan - na dance_ com - in' on_ when you need some_ but then you don't 'cos you al - read - y did._". The system ends with a double bar line.

The third system of music continues the guitar and bass staves. It includes the lyrics "You like a four le - ter word_ when you're read - y to but then you yeah, you jan - gle your jewels_ while your shak - in' ya and drive the". The system ends with a double bar line.

The fourth system of music continues the guitar and bass staves. It includes the lyrics "won't 'cos you know that you can. You got it. pret - ty boys out - ta their heads. You got it.". The system ends with a double bar line.

E5 D5 A5 E5

Both guitars Riff A

But are you get - tin' it?

P.M.

Guitar 2 E5

You say that love is (a) won — when you get some — but then your
 You flash your bed - room eyes — like a jump-in' jack then play it

Guitar 1

1/4 P.M. P.M. P.M.

E5 E5

(sample) >

fin - ger won't trig - ger the gun. — }
 great - ty with a pat on the back. — }

You know you (ya) can't stop it

P.M. P.M. P.M.

Guitar 2

A.H. 8 va -

A.H.

w/bar

2-4 5 5 5 5 2-4 5 5 5

so don't rock it. You know you got it. Hey but are you

P.M. Let ring

E5 A5 G E B5

⑥

10 10 8 9 9 4 4 4 4 2 2

E B E B B5 E
 get-tin' it? Ooh, real - ly get-tin' it. _____
 (Both guitars)

5 4 4 2
 4 4 4 2
 6 6 4 4

C Chorus

B E B Csus2 G5 D (add 2)

Come get it from me. _____ (Gim-me all of your lov - in') Ev' - ry

(Let ring)

cleaner tone w/chorus

5 4 5 4 4
4 4 4 4 4
6 4 6 4 4

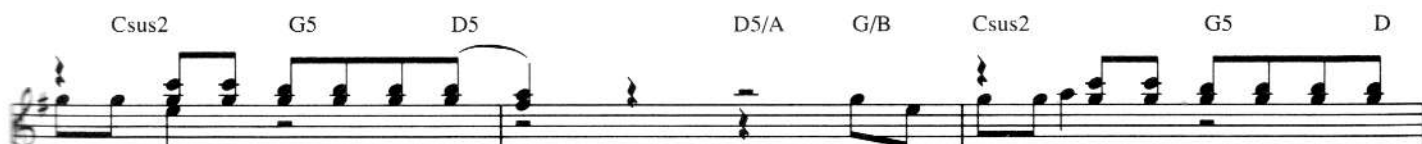
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3 3 0 2 2 0 2

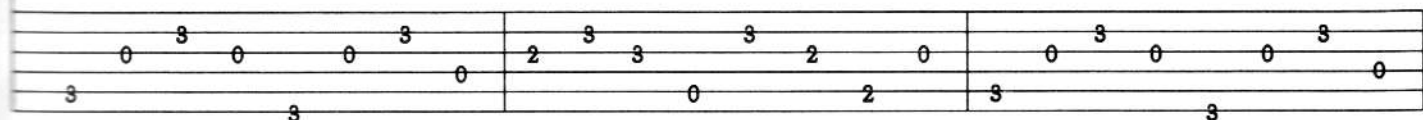
Csus2 G5 D5 D5/A G/B Csus2 G5 D

lit - tle bit. Ev' - ry bit of it.

(Gim-me all that you got. _____) (Ev' - ry bit of your lov -



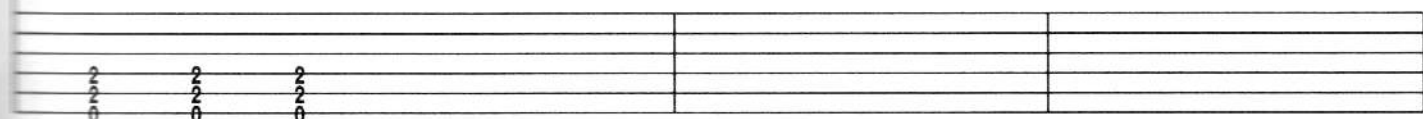
lit tle bit. Ev' - ry bit of it. (Gim - me all that you got. _____) (Ev' - ry bit of your lov -



E5



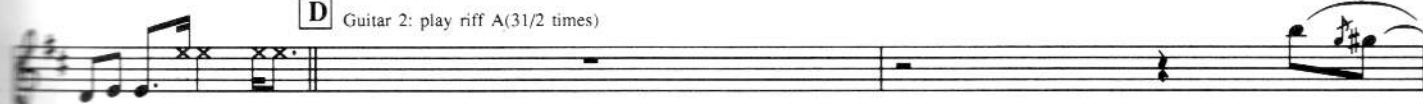
get - tin' it? (Ar - ma - ged-don it!) Ooh, real-ly get-tin' it? ____ (Yes, Arm-ma-



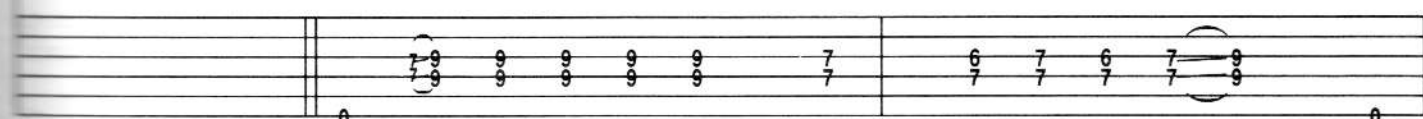
1. E5
 [D] Guitar 2: play riff A(31/2 times)

D5

A5



c'-mon, get it. yeah. ____
 - ged-don it! c'- mon, Steve, Guitar 1

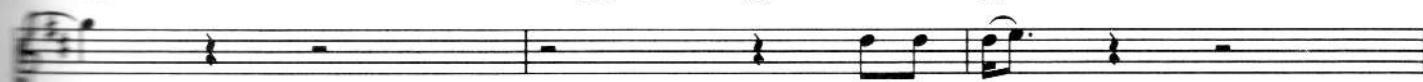


E5

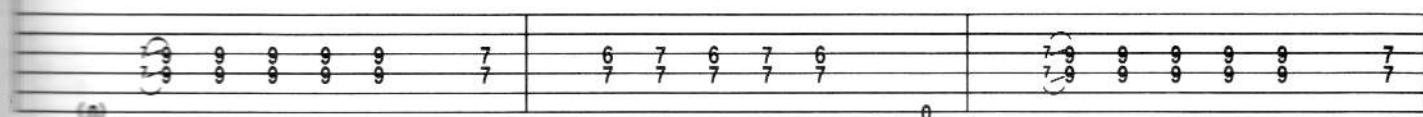
D5

A5

E5



Do, do, do. _



D5

A5

E5

D5

A/C# A5

Uh Oh. _____ You try

E

E sus 4

E

E5

A5

get - tin' it. Hu - ooh!

Guitar 1 (both guitars)

E5

(solo guitar)

A5

Light P.M. _____

Rhythm Guitars 1,2

A5

G

E5

Guitars 1,2

P.M.

E5 A5 E5 **F** E

Take it, take it, take it

P.M. vibrato w/bar (sustain)

Guitar 1

let ring
cleaner tone

from me. — I got an itch - y fin - ger fol - low - ing me. — pull it,

Guitar 2

pull it, c'mon trig - ger the gun — 'cos the best is (a)

vibrato w/bar

Coda

Csus2

G5

D5

D5/A

G/B

Csus2

G5

D

live a bit

(Nev-er want it to stop...)

Oh,___

are you get-tin' it?

(Gim-me all of your lov -

(add2)

Csus2

G5

D5

D5/A

G/B

in')

Ooh,___

real - ly

get - tin' it.

(Gim - me all that you got. _)

Oh,___

are you

Csus2

G5

D

(add2)

Csus2

G5

D5

get - tin' it? _

(Gim - me all of your lov - in')

Oh _____

live a bit.

(Gim-me all that you got _

Whoa. _____

Live a bit.

C5 G5 D5 E5 D5 C5 Csus2 G5 D

Guitar 1 **Outro** (Rhythm Guitars play chorus figure)

You got to live it. _____
(Gim-me all of your lov -)

Guitar 2 **Guitar 3 (solo guitar)**

dive w/bar full

in) Oh ba - by live it. _____
(Gim - me all that you got. _)

full 1/2 w/bar

(13) 14 (14) 12 14 16 13 12 12 (12) 15 15 15 12 12 12 12 12

Csus2 G5 D Csus2 G5 D5

give it. _____
(Ev' - ry bit of your lov - in.)

Oh c' mon and give it. (Nev - er want it to stop. _)

(slow release) full

14 12 14 12 14

D5/A G/B Csus2 G5 D

Oh, _____ are you get - tin' it? Ooh _____ real - ly

(Gim - me all of your lov - in') 8va -

full hold bend full

15 15 15 15 17 20 17 (17) 20 20 20 19 19

Csus2 G5 D5 D5/A G/B Csus2 G5 D

get-tin' it. Oh are you get-tin' it? (Ev - 'ry bit of your lov -

(Gim-me all that you got ____)

8va *loco*

20 19 (19) full 14 15 15 17 15 15 17 13 12 (12) 12 full 14 13

Csus2 G5 D5 D5/A G/B

Oh _____ live a bit. No _____

in') (nev - er want it to stop _)

12 12 12 12 12 12 13 12 12 12 (13) 12 12 13 12 12 14 12

Csus2 G5 D

(Gim - me all of your lov - in'.)

13 12 12 12 13 15 12 12 12 12 12 10

BRINGIN' ON THE HEARTBREAK

Rock ballad ♩ = 76

Words and Music by
STEVE CLARK, JOE ELLIOTT
and PETE WILLIS

Intro:

*Gtr. 1
N.C.

*Gtr. 2

*Gtrs. 1 & 2 w/distortion.

Rhy. Fig. 1

**Gtr. 3

**Gtr. 3 clean.

Am G6 F6 Fmaj7(6) Bb/B E7 end Rhy. Fig. 1

Verse:

w/Rhy. Fig. 1 (Gtr. 3)

Am7(3) F(#4)/A Am G6 F6 Fmaj7(6)

1. Gyp - sy, — sit-tin' look-in' pret - ty, — a brok - en rose with laugh - in' eyes. —

w/Rhy. Fig. 1 (Gtr. 3) 2 times

Bb/B E7 Am7(3) F(#4)/A Am G6

You're - a mys - t'ry, — al - ways run-nin' wild, — like a child - with -

2. See additional lyrics

F6 Fmaj7(6) Bb/B E7 Am7(3) F(#4)/A

out a home — you're al - ways search - in', — search-in' for a

Am G6 F6 Fmaj7(6) Bb/B E7

feel - in', — but it's eas - y come - and eas - y go. — Oh, — I'm sor-ry but it's

Chorus:

C5 D5 C5 G5 D5 E5 D5 B5

true: You're bring - in' on the heart - ache, — tak - in' all the

Gtr. 1

Gtr. 2

best of me. Oh, can't you see? You got the best of me! Oh, _

P.M. ----- P.M. ----- P.M. -----

TAB

P.M. ----- P.M. ----- P.M. -----

TAB

C5 G5 A5 F5 G5

can't you see? You're bring-in' on _ the heart - break, _ bring-in' on the heart

Gtrs. 1 & 2
Rhy. Fig. 2 ~~~~~ end Rhy. Fig. 2

TAB

TAB

w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 times

bring-in' on the heart - ache! Can't you see? Oh.

[illegible]

Gtr. 2

1 1/2

2 (2)

5 1

Am G6 F6 Fmaj7(6) Bb/B E7 2. G5

2. You're such a se - see? Can't you

Gtr. 2

The image shows a musical score for guitar 2 and its corresponding tablature. The guitar staff is in treble clef and contains three measures of whole rests, followed by a double bar line and a final measure with a whole note G4. The tablature staff, labeled 'T', 'A', and 'B' on the left, shows the fretting for the G4 note in the final measure, which is on the 3rd fret of the 6th string. The final measure of the guitar staff is marked with a 'G' and a '4' below it, indicating the note and octave.

Guitar Solo:

see? No! No! No!

A5 F5 G5 E5

A.H. --- 4

1/4

hold throughout

TAB (5/3)

5 8 5 8 (5/8) 10 8 7 5 8 5 7 5 4 3

5 7 7 1 3 3 3 3 5 5 5 0 2 2 2

C5 A5 (15ma) G5 F5 8va -----

A.H. --- 4

1

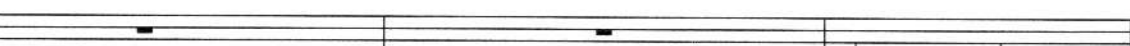
TAB (5/3)

5 3 5 7 5 7 5 7 (7) 5 7 7 10 10 10 10 10 8 8 8 10 9 9 15 1

3 5 5 5 5 7 7 7 3 5 5 5 1 3 3 3

[illegible][illegible]

Gtrs. 1 & 2



T
A
B

5 1

Verse 2:

Verse 2:
You're such a secret,
Misty eyed and shady.
Lady, how you hold the key!
Oh, you're like a candle,
Your flame is slowly fading,
Burnin' out and burnin' me.
Can't you see?
Just try'n to say to you:
(To Chorus:)

HYSTERIA

Words and Music by
STEVE CLARK, PHIL COLLEN, JOE ELLIOTT,
R. J. LANGE and RICK SAVAGE

Moderate Rock (♩=ca 104)

A Introduction

(Bass plays steady 8ths)

D(add4)

G(maj7)

Guitar 3 plays fill 1

Guitar 2
harm.
(8va)

Guitar 1 Rhy. Fig. 1

clean tone

w/chorus

let ring

Guitar 2)

Em(add2)

Gmaj7

D(add4)

1. Out of touch.

Guitar 1

(End rhy. fig. 1)

Guitar 2

w/bar

(Guitar 4 P.M.)

Guitar 4 (P.M.)

Fill 1

Guitar 3

 \angle w/distortion

D(add4)

[illegible]

Guitars 5 and 6 play Fill 5

Guitars 5 and 6 play Fill 5

Gmaj7

I'm in deep, __ yeah, __ hyp - no -
I'm in you, __ yeah, __ o - pen

Guitars 1 (clean tone) and 3 (w/distortion)

The image shows a musical score for a song. At the top, it says "Guitars 5 and 6 play Fill 5". Below this is a musical staff for Guitars 5 and 6, which is a treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with a Gmaj7 chord indicated above it. The lyrics "I'm in deep, __ yeah, __ hyp - no -" and "I'm in you, __ yeah, __ o - pen" are written below the staff. Below the lyrics is a musical staff for Guitars 1 (clean tone) and 3 (w/distortion), which is a treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line. Below the staff is a tablature section with four measures of guitar fret numbers: 5 4 5 5 4 5, 4 5 5 4 5, 5 4 5 4 5, and 5 4 5 4 5.

Em(add2) Gmaj7 D(add4)

ize _____
wide, _____ that's right! I'm sha - kin to my knees. _____
Dream me off my feet _____ oh, be -

0 2 4 5 4 2 3 5 4 5 4 5 5 4 5 5 4 5 5

Guitar 4 (clean tone)

D Dsus4

Pre Chorus

C Guitar 2 plays Fill 2 on D.S. Guitar 5 plays Fill 6

lieve in me. I got - ta know to - night ____

let ring w/bar

G6/B D Dsus4 C (add2)

if you're a - lone to - night. ____ Can't stop _ this feel -

C G5 D Dadd2

Guitar 2 plays Fill 3

- in' can't stop _ this fire. ____ Oh, _ I get hys -

Chorus

A Guitar 4 play Riff A (2 times) (Em)

Guitar 2 E

(C) D (D) D5

ter - i - cal, _ hys - ter - i - a _ oh, can you feel it? Do you be -

Guitar 1 (Oh, can you feel it?)

D5

dive w/bar

(Em) E w/bar

(C)

D

lieve it? It's such a mag-i-cal _____ mys-te-ri-a when you get that
(Do you be-lieve it?)

D5

To Coda

feel-in', bet-ter start be-liev-in' 'cos it's a }
(when you get that feel-in') (bet-ter start be-liev-in' it's a }

E5

C

1. D

Guitar 2

mir-a-cle, oh, say you will. Ooh babe, hys-te-ri-a when you're near

Guitar 1

Guitar 4

Riff A1

P.M.

E D(add4) Gmaj7

Guitar 2 plays Fill 4

2. Out of me —

Guitars 1,2

Guitar 1

P.M. —

The musical score is written on three systems. The first system has a treble clef and a key signature of one sharp (F#). It contains a single measure with a whole rest, followed by a double bar line, and then three measures of whole notes: D4, G4, and B4. The second system also has a treble clef and contains four measures of eighth-note patterns. The first measure is D4-E4-F#4-G4, the second is A4-B4-C5-B4, the third is A4-G4-F#4-E4, and the fourth is D4-C4-B3-A3. The third system contains a single measure with a whole note D4, followed by a double bar line. Below the second system, there is a dashed line labeled 'P.M.' and a fourth system with a single measure containing a whole note D4, followed by a double bar line.

2. D

(Drums)

A5

w/echo

hys - te - ri - a when you're near.

(synth)

w/echo

full

15 12

G Guitar Solo
A5

(both guitars)

Guitar 5

vib. w/bar
w/slight chorus effect

D5

5 7

[illegible]

* Guitar 6 w/chorus vibrato (Leslie) effect

D.S. to C
al Coda

Guitar 4 plays Riff B (2 times)
Guitar 2 continue simile
(Em)

Hysteria - 11 - 6

(Em) (C)

Oh! — (Do you be - lieve I get hys - te - ri - cal?) Hys - te - ri - cal. out (Hys - te - ri a.) Hys - te - ri - a.

D E5 C

You'd bet - ter be - lieve - it! 'Cos it's a mir - a - cle, oh,
(When you get that feel - in') (bet - ter start be - liev - in')

C D

say you will. Oh babe, say — you will.

Guitar 4

Riff B

sign P.M. — clean tone w/chorus

A **Outro**
 Guitar 7 plays fill 7 (14 times)
 D(add4)

Guitar 2

Gmaj7

10 10 10 12 7-5-7

Guitar 1

5 4 5 4 5 5 (5) 4 5 4 5 3 5 4 5 4 5 3 5 4 5 4 5

Guitar 4

D

Dsus2

(Get clos-er to me. ____)

Get clos-er ba-by_

7 7 5 7 7 7

Guitar 2

7 7 5 7 7 7

Guitar 1

light P.M.

5 4 5 5 4 5 5 5 4 5 5 5 4 5 5 4 5 5 4 5

D D(sus2)

(Oh. Ba - by.) (Oh.) Clos -

10 10 10 10 10 12 12 7 5 7

Riff C—

light P.M.—

5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5

Guitar 1 plays Riff C (8 times)

D(sus2)

Guitar 5 plays fill 8

- er, clos - er, clos - er to me

(clos - er, get clos - er)

Guitar 3 3 P.M.

full full

(7) 7 9 (9) 7 7 7 9 10 9 (9) 7 9 7 10 9

Guitar 4 Dsus4 D Dsus4 D Dsus4 D

Guitar 2

10 10 12 12 9 14 14 12 15 12

Dsus4 D Dsus4 D Dsus4 D

begin fade

Guitar 3

D Dsus4 D

fade out

10

Guitar 4

Riff A

P.M. —
clean tone w/chorus

Fill 2

Guitar 2

mp
P.M. —

Fill 3

Guitar 2

P.M. —

Fill 4

Guitar 2

swell-in w/volume control

ppp **mp**

Fill 5

Guitar 5

swell-in w/volume

10
7

9

8

7 (7) 5

Guitar 6

12 15 15 12 15 12 12

10 (10)

Fill 6

(end solo)

full

15

Fill 8

Guitar 5

mp

12	12	(12)	10	10	
9	9	(9)	7	7	
X	X	(X)	X	X	

Full 7

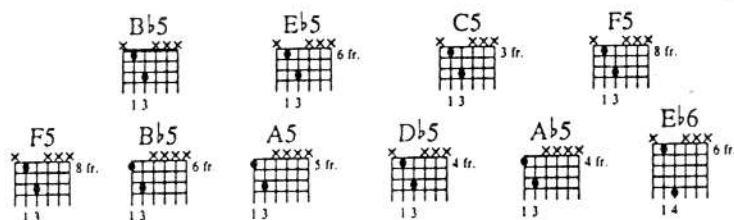
Guitar 7

mp

The musical score for guitar 7 consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various chords and single notes, including a prominent F#5 note. The bottom staff is a fretboard diagram with six lines representing the strings. It shows the fret positions for the notes in the melodic line, with numbers 10 and 7 indicating the frets. The diagram is divided into two measures, corresponding to the two measures of the musical staff above it.

LET'S GET ROCKED

Words and Music by
 PHIL COLLEN, JOE ELLIOTT
 R. J. LANGE and RICK SAVAGE



Introduction

16th Note shuffle ♩ = 96



Do you wan-na get rocked? Let's get, let's

Gr. 1 straight ♩'s

f (distortion)

T
A
B

w/Fill 1 F5 Bb5 C5 F5 Bb5 C5

get, let's get, let's get rocked.

Gtrs. 1 & 2

T
A
B

Fill 1 Gr. 2

pick slide

T
A
B

The first system of the musical score for 'I'm Your Man' consists of two staves. The top staff is a single melodic line in G major, starting with a whole note G4, followed by a half note A4, and then a quarter note B4. The bottom staff is a bass line, starting with a whole note G2, followed by a half note A2, and then a quarter note B2. The lyrics 'I'm your' are written below the bottom staff, aligned with the first measure.

10				10	10		10	10					10
10			9 9	5	10	10	9 5	10	10			9 9	5 10
9			1 1	9	9	9	1 9	9	9			1 1	9 9
9								9	9				

Gr. 3

f (distortion)

[illegible]

Verse

N.C.

N.C. E♭5/F



av - erage, or - di - na - ry, ev - 'ry - day kid, hap - py to do noth - in'. In

pp

[illegible]


* Volume swell

N.C. F5

fact that's what I did. Got a mil-lion ways to make_ my day._ But dad-dy don't_ a - gree,_ 'cos

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a half note F4, and then a half note E4. The second system continues the melody with a half note D4, followed by a half note C4, and then a half note B3. The score includes a 'w/bar' marking above the first measure and a 'mf' marking below the first measure. The piece concludes with a final double bar line and a repeat sign.

(clean tone w/delay & chorus)

		4 3 2 1
-------------------------------------------------------------------------------------	--	------------------

N.C.

when I try _ to get a - way _ he says he got plans for me. _ "Get your butt right out of bed." _

Gtr. 2 rake

Gtr. 1

Gtrs. 1 & 2

(4)
(3)
(3)

1 3

N.C. F5 N.C.

Stop bug- gin' me. _ "Get up _ and move _ your sleep - y head." _ Don't shake my tree. He said

Gtrs. 1 & 2

Gtr. 2 P.H.

Gtrs. 1 & 2

P.H.

10 10 0 1 2 10 10 0 8

"Mow the lawn." (spoken: Who me?) "Walk the dog." (spoken: Not my style, man!)

Gtr. 1

15ma loco P.H.

8va P.H.

Gtr. 2 loco

8va loco P.H.

8va P.H.

P.H.

1/4

1 5 1 5 1 3 1 3 1 5 1 5 1 3 1

F5

"Take out the trash." (spoken: No way!) "Ti - dy your room." (spoken: C' mon, get real!)

Gtr. 1 loco

8va loco P.H.

Gtr. 2

Gtrs. 1 & 2

P.H.

1/4

1 5 1 5 1 3 1 3 1 5 1 5 1 3 1

Pre-chorus

B65

Gtr. 1

Gr. 1 

Sev - en day week - end, up all night, __

Gr. 2 



E♭5

C5 Bb5 C5

B65

in at the deep end, _____ hang on tight. _____ Won't take a min-ute.

C5

B65 C5

B♭5 C5 F5

It won't take long. So get on in it. Come on, c'-mon, c' - mon. _

F5
 Gtr. 1

Let's get, let's get, let's get, let's get rocked. Let's get, let's get, let's get, let's get

Gtr. 2 w/bar

w/Fill 2 (2nd time)
 Bb5VI C5VIII Eb5

pick and fingers -----

rocked. Let's go all the way, _ get it night 'n' day. _ C'-mon.

let ring ----- let ring -----

Bb5VI C5VIII F5

1. Verse N.C.

(1st time only)

let's get, let's get, let's get, let's get rocked. I'm your av - erage, or - di - na - ry, ev - 'ry-day

Fill 2

Gtr. 2

full -----

T 12 13 12 13 12 13 12 13

A

B

* with combination pick and fingers.

dude, driv - in' with my ba - by to get her in the mood. She's

Gtr. 1

Gtr. 2

w/bar full

3 3 (9 3)

6 6 6 5 6 4

dial - in' through my ra - di - o and I'm a read - y to make my move. But

Gtr. 1

pick slide

(5 4)

1 3

what she got ain't rock 'n' roll and it real - ly blew my groove. It was

Gtr. 1

rake 8va

Gtr. 2

rake full

20 (20)

(3)

Cho - pin, Mo - zart, Bee - tho - ven. It makes me wan - na scream.

keyboard 1 (orchestra)

loco

8va P.H.

Gtr. 2 Gtr. 1

P.H.

1 2 1 2

13 13 (13)

4 4 4 6 4

Bach, Tchai - kov - sky, vi - o - lins. —

* keyboard 2 (violins)
loco 6 6 6 6

Turn it

* arranged for guitar

$E\flat 5/F$ $F5$

off! That ain't my scene. Well, I'm sor-ry girl, _ here's my con-fes-sion. (spoken: I suppose a rock's out of the question?)

Gtr. 1 pp mf Gtr. 1 & 2

* volume swell

the blue. —

6 7 6 7

10 10 9 10 9

All I wan - na do _ is take a ride _ in - to

Gtr. 4 & 5

let ring — — — — — let ring

mf (clean tone)

6 8 6 8 6 8 6 7 8

$Fsus2$ C

Ev - 'ry time I want _ to love _ you I get stuck in - sid

let ring — — — — — let ring

10 10 10 10 10 10 8 10 10 10 9

E^bsus2 **B^b**

Heav - en knows __ I'm sick 'n' tired __ of danc - in' with __ this broom. __

let ring ----- 4 let ring ----- 4

w/Fill 3
C5 A5 B^b5 F5 C5 F5 B^b5 F5 C5

Spoken: I feel lucky today. Hey, look at that man! Do you wan - na get

Gtrs. 1 & 2 straight *f* *s* Gtrs. 1 & 2 cont. in slashed

C5 A5 B^b5^{VI} B^b5 F5 C5 A5 B^b5^{VI} C5^{VIII}

Gtrs. 1 & 2

rocked? Do you wan- na get rocked? __

Gtrs. 3

Fill 3 **Gtrs. 3**

w/bar

T
A
B

0 x 0 (8)

*** slapback from digital delay

Guitar Solo

D \flat 5A \flat 5E \flat 5E \flat 6E \flat 5

8va

let ring

16 14 16 14 14 14 16 16 16 16 16 16 16 15 15 15 15 15 16 16

* only vibrato second string

D \flat 5A \flat 5

loco

11 13 10 13 10 13 10 12 10 12 10 10 13 10 10 12 13 15 12 13 15 13 14 16 13 16 13 15 15 16 16

E \flat 5C5 B \flat 5

C5

B \flat 5

C5

B \flat 5

It won't take you a min-ute. It won't take that long,

full full full

10 (16) 10 20

pick slide

loco

C5

So get on, get with it. Oh, c' - mon ev - 'ry bod - y!

13 13 13 12 12 12 10 10 10

3

Breakdown
N.C.

N.C.

N.C.

Let's get, let's get, let's get, let's get rocked. Get on top, ba - by.

steady gliss

dive w/bar

10

Let's get, let's get, let's get, let's get rocked. Do you wan-na? Do you wan-na?

Gtrs. 1 & 2 (comasite chords)

Chorus

F#5

[illegible]

F#5

F#5

The musical score consists of two staves. The top staff features a melody starting with eighth notes, followed by quarter notes, and ending with a triplet of eighth notes. A double bar line separates it from the second staff. The bottom staff contains a series of chords, each represented by a vertical stack of three dots indicating fret positions on strings 1, 2, and 3. Fingering numbers are provided below the fret indicators.

Let's get, let's get, let's get, let's get, rocked.
(Love to rock __ your bod - y ba - by.)

11 11 11 11 11 11 11 11 | 11 11 11 11 11
9 9 9 9 9 9 9 9 | 9 9 9 9 9

14 14 14 14 14 14 14
14 14 14 14 14 14 14
15 15 15 15 15 15 15

F#5

Let's get, let's get, let's get, let's get, rocked. _____ Let's go

steady gliss

pick slide

E5 B

all the way, _____ Let's do it night 'n' day. _____ Let's get

let ring -----4 let ring -----4

F#5 C# G#5 F#5 C#5

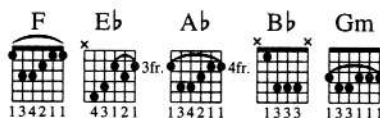
out and play. Rock the night _____ a- way. _____ C'- mon. Let's get, let's get, let's get, let's get,

let ring -----4 let ring -----4

B5 C#5 F#5 G#5

rocked. (spoken: Do you wanna get rocked?)

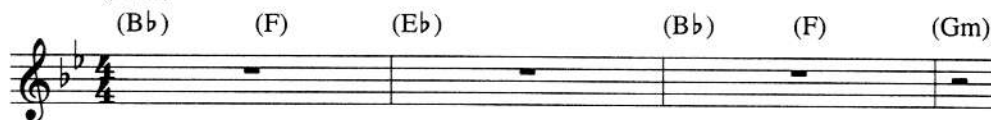
MISS YOU IN A HEARTBEAT



Slow rock ballad ♩ = 67

Words and Music by
PHIL COLLEN

Intro:
(Piano)

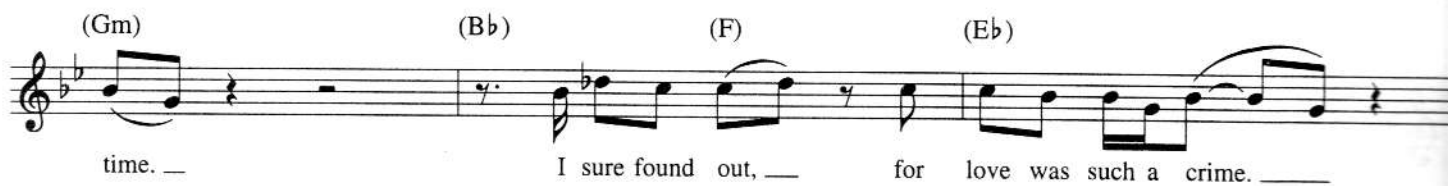


I be -

Verse 1:



lieve that there's some-thing deep in - side — that should - n't be from time to



time. — I sure found out, — for love was such a crime. —

Pre-Chorus 1:

Rhy. Fig. 1

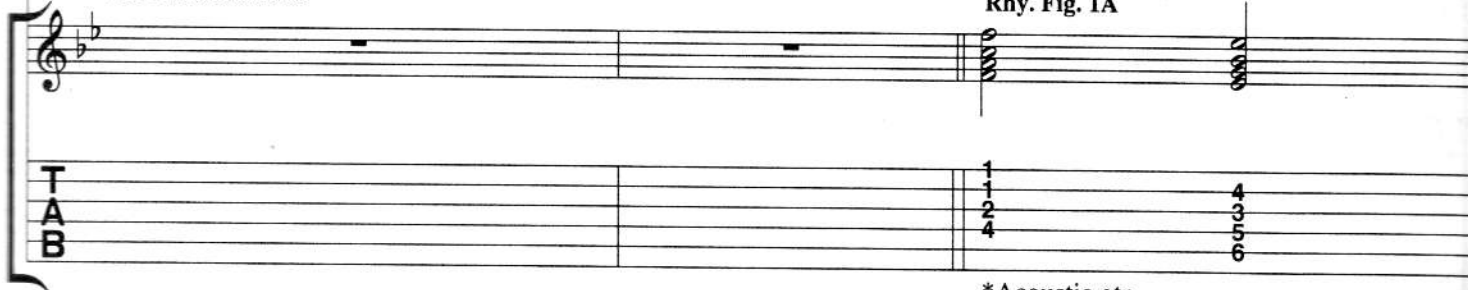
(Bb) (F) (Gm)



The more you care, the more you fall. — No need to wor - ry, no

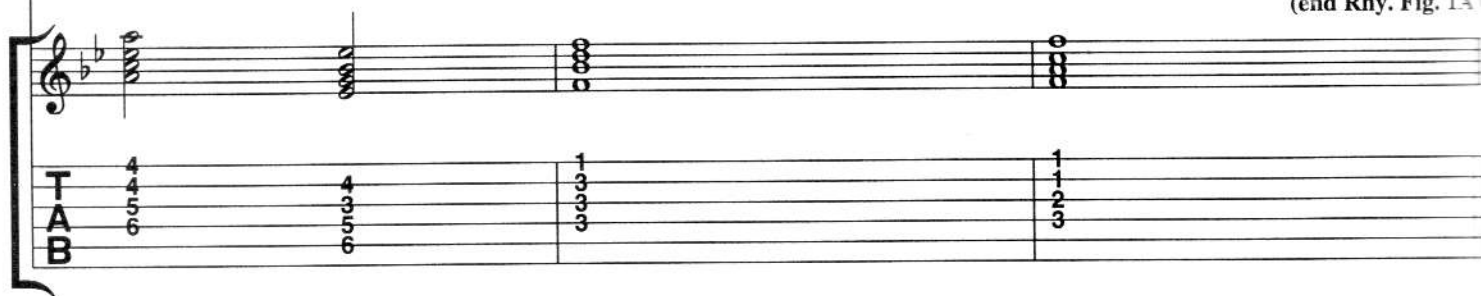
Gtr. 1 w/o distortion

Rhy. Fig. 1A

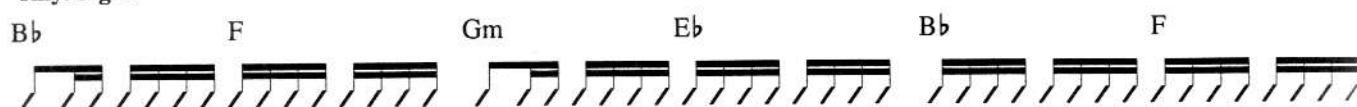


*Acoustic gtr.

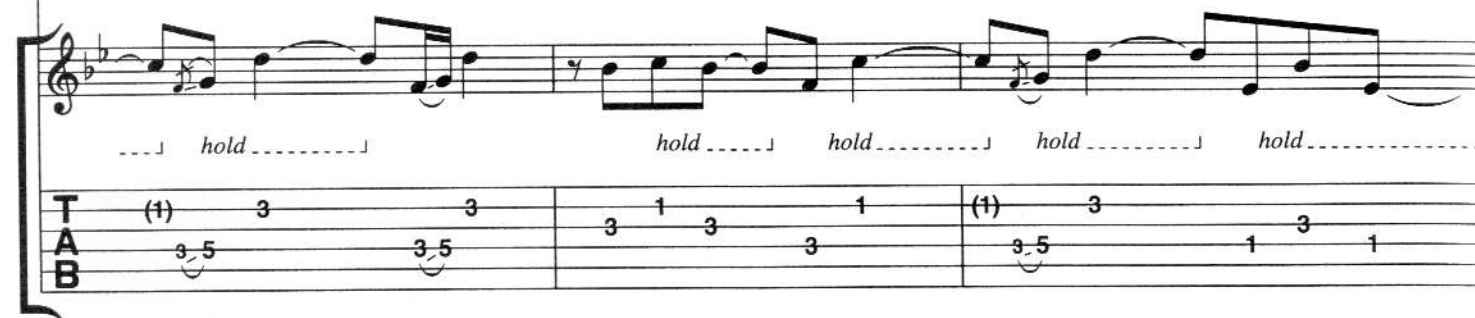
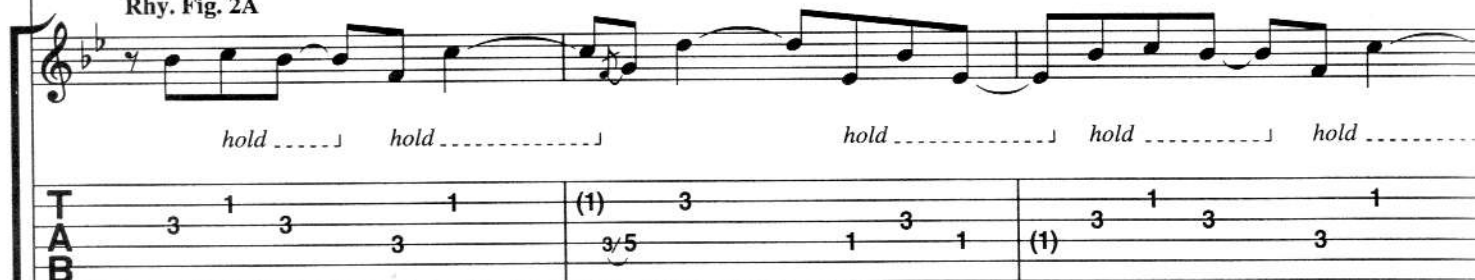
Miss You in a Heartbeat - 7 - 1



Chorus 1:
Rhy. Fig. 2



Rhy. Fig. 2A



B \flat F B \flat (end Rhy. Fig. 2) B \flat F

— love — if it don't — feel that way. Oh, no.

(hold) w/dist. vib. w/trem. bar hold

(end Rhy. Fig. 2A)

TAB (1) 3 1 3 3 3 (3) 3 5 1 3 5 5 (5)

Verse 2:

Gm B \flat F E \flat

When we — touch — I just lose my self con - trol, —

Gtr. 1 A.H. (8va) A.H.

hold 3 hold 1

TAB 6 (6) 6 6 6 3 10 5 (5) 3 5 3 5 8 8 8 8 6

Gtr. 2

hold hold

TAB 0 0 0 1 1 1 3 1 3 1 1 3 0 3 3 1 1 1 3 3

B \flat F Gm B \flat F

a sad sen - sa - tion I can't hide. _ To love_ is ea - sy, it ain't

hold hold

TAB

7 8 3 3 5 3 5 5 3 5 3

1 1 1 0 0 1 3 1 1 3 1

E \flat B \flat F Gm

ea - sy to walk a - way. _ I keep the faith and there's a rea-son why. _ Yeah. _____

hold hold

TAB

8 8 8 7 5 5 5 5 1 1 2 2 3 3 3 3 3 3 3 3 3 3

3 1 1 1 3 0 3 (3) 3 1 1 2 2 3 3 3 3 3 3 3 3 3 3

Pre-Chorus 2:
w/Rhy. Fig. 1 & 1A

F Eb Ab Eb Bb



No need to wor-ry, no need to turn a-way 'cause it don't mat-ter any-y-

Chorus 2:
w/Rhy. Fig. 2 & 2A

F Bb F Gm Eb



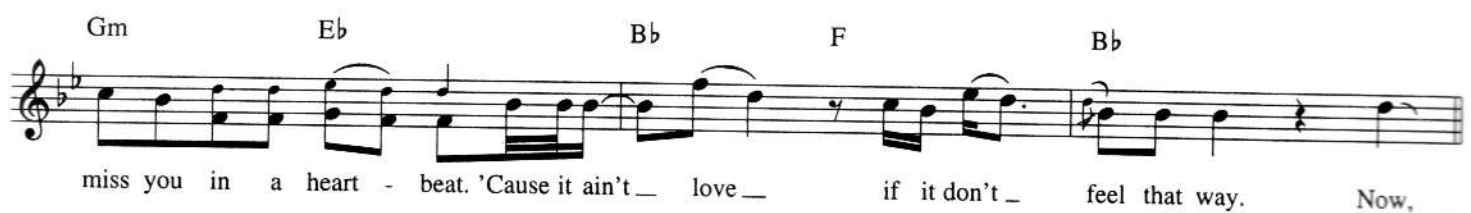
way, ba-by. Oooh, I miss you in a heart-beat.

Bb F Gm Bb F



Oooh, Yeah, I miss you right a-way. Oooh, I

Gm Eb Bb F Bb



miss you in a heart-beat. 'Cause it ain't love if it don't feel that way. Now,

Bridge:

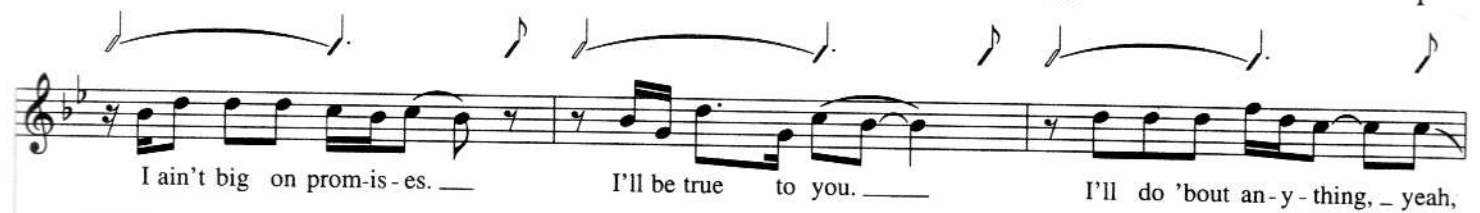
Gtr. 1

Gm

F Eb

F Gm

F



I ain't big on prom-is-es. I'll be true to you. I'll do 'bout an-y-thing, yeah,

Gtr. 2



hold hold hold

TAB

7 8 7 6 8 7 3 4 3 4 4 1 4 3 7 8 7 6 8 7

Guitar Solo:

Gtr. 1 tacet (4 measures)

Eb

F

Bb

F

Gm

for some-one like,

ba-by for you.

hold.....

T
A
B

Gtr. 3 (nylon str.)

T
A
B

Gtr. 2

Gtr. 3

T
A
B

w/Rhy. Fig. 1A (Gtr.1)

Gm

F

Eb

1/2

1/2

hold.....

hold.....

T
A
B

Ab Eb

TAB

Bb F

TAB

Chorus 3:
w/Rhy. Fig. 2 & 2A (first 7 bars)

Bb F Gm Eb Bb F

(Oooh, _____) I miss you in a heart - beat. (Oooh, _____) Yeah, _____ I'd

Gm Bb F Gm Eb

miss you right a - way. _____ (Oooh, _____) Oh, _____ miss you in a heart - beat. 'Cause it ain't.

(I miss you in a heart - beat.)

Bb F rit. Bb

love _____ if it don't _____ feel that way.

Gtr. 2

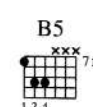
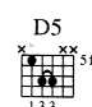
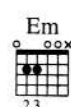
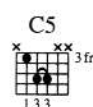
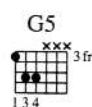
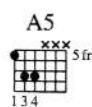
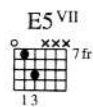
Gtr. 1

rit.

TAB

ROCK OF AGES

Words and Music by
STEVE CLARK, JOE ELLIOT
and R.J. LANGE



Steady 4 ♩ = 96

Vocal ad lib.

4

N.C.

Yeah!

It's bet-ter to burn out

Gtr. 1

Guitar 1 tablature and vocal line. The tablature shows fret numbers for strings T, A, and B. The vocal line includes the lyrics "Yeah!" and "It's bet-ter to burn out".

E5
Rhy. Fig. 1
Gtr. 2

A5

than fade a - way. -

Al - right!

Guitar 2 tablature and vocal line. The tablature shows fret numbers for strings T, A, and B. The vocal line includes the lyrics "than fade a - way. -" and "Al - right!".

Ow!

TAB

4 4 4 4 2 3
4 4 4 4 2 2

5 4 2 4 5 4 3
2 0

5 5 5 5 3 3
4 4 4 4 2 2

A5 B5 A5 D5 E5⁷ E5

Gon-na start a fire! _ C'-mon!

TAB

(3/2)

4 4 4 4 2 3 (3/2) 5
4 4 4 4 2 2 4

2 0

Verse 1:

Gtrs. tacet

N.C. (E5)

Rise up, gath - er 'round, _ rock this place to the ground! _ Burn it up! _ Let's go for broke! _

Watch the night _ go up in smoke! _ Rock on, _ rock on, _ drive me cra - zi - er! _ No

ser - e - nade. _ no fire bri - gade. _ just a py - ro - ma - ni - a! _ C'-mon!

Pre-Chorus:

A5 G5

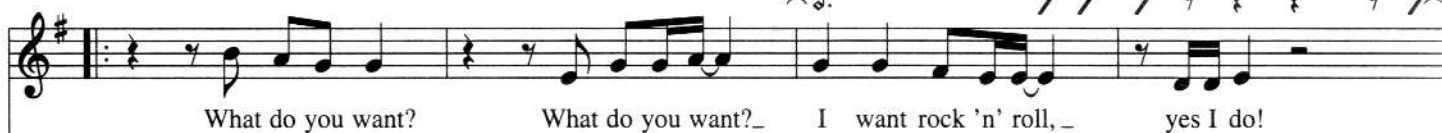
A5 G5

E5^{VII}

G5 A5

E5

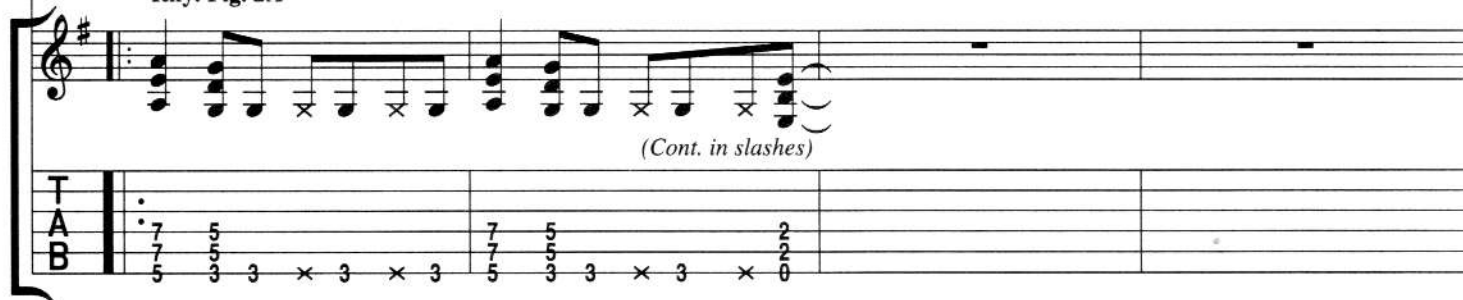
Gtr. 2.



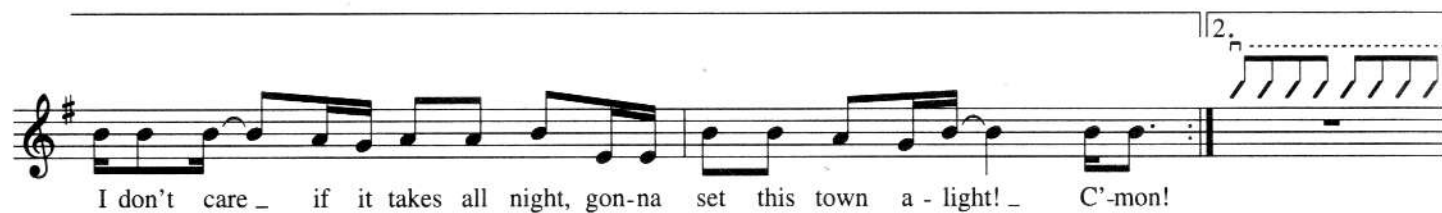
Gtr. 1 Rhy. Fig. 2



Gtr. 2 Rhy. Fig. 2A



end Rhy. Figs. 2 & 2A

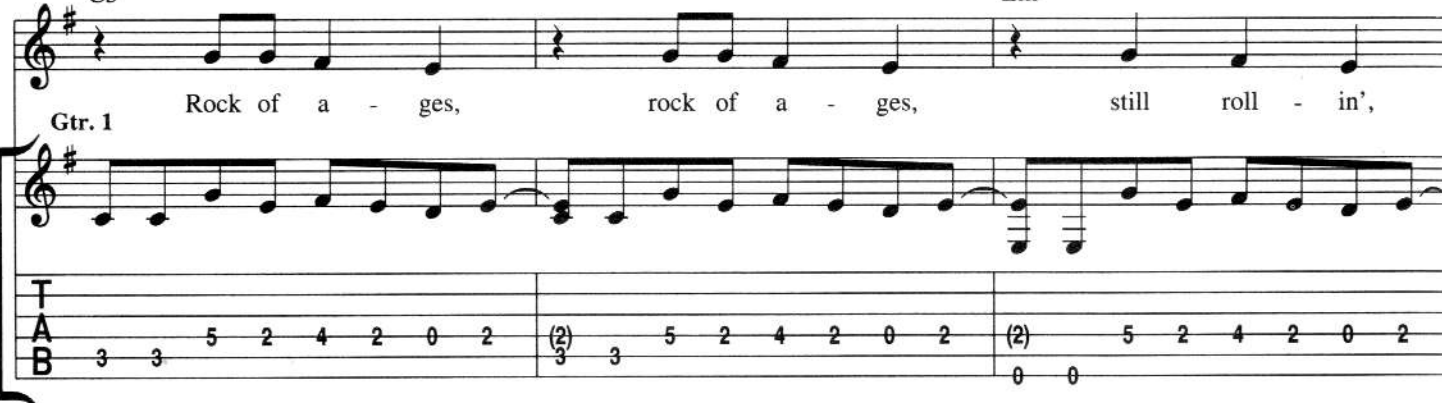


Chorus:

Cont. rhy. simile

C5

Em



C5

keep roll - in'. Rock of a - ges, rock of a - ges,

T
A
B (2) 5 2 4 2 0 2 (2) 5 2 4 2 0 2 (2) 5 2 4 2 0 2

Em A5

still roll - in', rock 'n' roll - in'. We got the pow - er!

T
A
B (2) 5 2 4 2 0 2 (2) 5 2 4 2 0 2 0 0 5 0 4 2 0 2

C5 To Coda ⊕

We got the glo - ry! Just say you need it, ___ and if you need it say:

T
A
B 0 0 5 0 4 2 0 2 3 3 5 3 4 2 0 2 3 3 5 3 4 2 0 2

w/Rhy. Fig. 1 (Gtr. 2)

E5

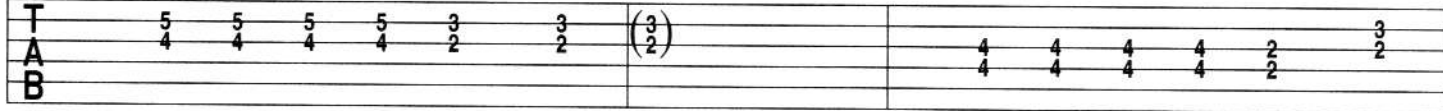
B5

A5

D5

Gtr. 1

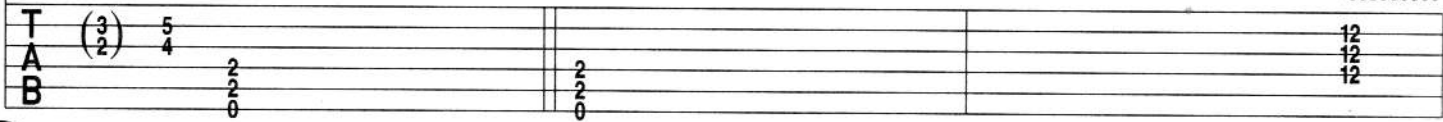
Oh yeah!

E5^{VI} E5

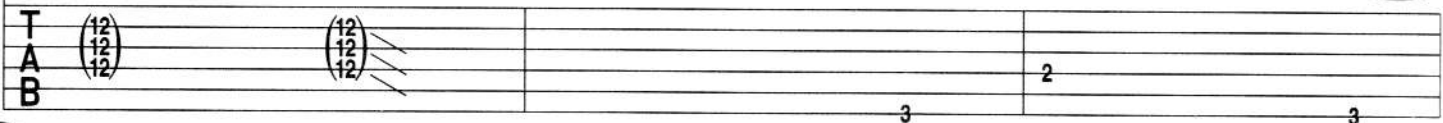
Verse 2:

N.C.

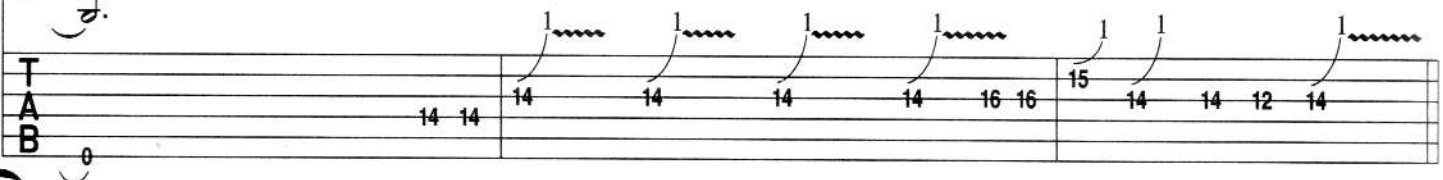
Listen to me: I'm burn - in', burn - in', I got the fe - ver.



I know for sure there ain't _ no cure, so feel it, don't fight it,



go with the flow! _ Gim-me, gim-me, gim-me, gim-me, gim-me one more for the road! _



w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 2)

A5 G5 A5 G5 E5^{VII} G5

What do you want? What do you want? I want rock 'n' roll. _

*Guitar Solo:*Gtrs. 1 & 2 tacet
N.C. (E5)

A5 E5

You betcha! Long live rock 'n' roll! _

Gtr. 3

5 (5) 7 5 7 (7)

7 5 7 5 (5) 5 4 5 4 5 4 5 4 5

12 15 12 16 14 12 14 12 14 14 14 14 12 14 12 0

hold bend

gradual dive w/bar

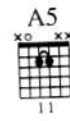
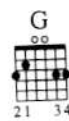
harm.-----

12 0 12 0 12 0 12 0 12 0 12 0 12 0 5 (5) (5) (5) 12 12 12 12 × 12 14 12 12 12 12 × 12 14 12 12 12 12 × 12 14

Slow rock ♩ = 76

Intro:

A5



Words and Music by
JOE ELLIOTT

G

D

Gtr. 1

Rhy. Fig. 1

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

f *trem. bar

hold

TAB

2 (2) (2) (2) (2) (2) (2) 0 0

0 (0) (0) (0) (0) (0) (0)

Gtr. 2

f

1

$\frac{1}{2}$

TAB

9 10 9 12 (12) 9 10 9 7 6 6

*chords pulse rhythmically w/bar

A5

G

D

1. Walk a - way -
(end Rhy. Fig. 1)

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

trem. bar

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

TAB

2 (2) (2) (2) (2) (2) (2) 0 0

0 (0) (0) (0) (0) (0) (0)

TAB

(6) 9 10 9 12 14

(14) 8 8 8 7 7 7 7 7 7

(14) 7 7 7 7 7 7 7 7

*Both notes vib.

Verses 1 and 2:

Substitute w/Rhy. Fig. 1, Gtrs. 1 and 2 (2nd time)

Asus2

G

Asus2

if _ you want _ to. It's o - kay if _ you need

2. (See additional lyrics)

Gtr. 1 *fdbk.* (Gtr. 1 out)

vib. w/bar

TAB

*Gtr. 3

mf hold *vib. w/bar* *hold* *vib. w/bar* *hold* *vib. w/bar*

TAB

*clean w/chorus and delay

Bridge 1 and 2:

G N.C.(A) (D) (E) (D)

to. 1. (a) You can _ run, but you _ can _ nev-er hide. You see my

2. (See additional lyrics)

Gtr. 3 *hold* *vib. w/bar* **hold* *hold* *hold* *hold* *hold*

TAB

*w/pick and fingers throughout Bridge.

Rhy. Fill 1

Gtr. 2 (Gtr. 2 out)

Gtr. 1 (Gtr. 1 out)

TAB

133

(A) (D) (E) (D) Gtr. 3 F#m Rhy. Fig. 2B

Pre-Chorus:

shad-ow _ come_ creep-in' up_ in - side _ you._ There's a mag- ic run - nin'_

Gtr. 3 Gtr. 3 to slashes

hold _ hold _ hold _ hold _ hold _

TAB

Rhy. Fig. 2A

Gtr. 1

*Fret F# on (6) w/thumb (Gtr. 3 out) (end Rhy. Fig. 2B)

D G E5 D A5

through your _ soul, _ but you can't _ have _ it all. What - ev - er you do...

Gtr. 1 (end Rhy. Fig. 2A)

f

TAB

Gtr. 4 Rhy. Fig. 3 (end Rhy. Fig. 3)

f

TAB

And I'll be there to re - mind you (a) that it

trem. bar

trem. bar

trem. bar

T A B

To Coda ⊕

*(Gtr. 1 to slashes)

to turn a - round. I'll be two steps be - hind.

trem. bar

*(Gtr. 4 out)

*2nd time only

w/Rhy. Fig. 1 (Gtr. 1)

1. A5 G D A5

Gtr. 2

f

1

1/2

*

*Both notes vib.

2. Interlude: A5

G D

Gtr. 1

2. Take the time

Gtr. 2

mf

(Whispered:) So watch out.

A.H. (Gtr. 2 out) (8va)
 A.H.
 T 9 10 12 10
 A 9 9 9 9 9 9 9 9 9 9 (9)
 B
 Gtr. 5
 f
 T 9 (9) (9)
 A
 B

A.H. Pitch: E

Guitar Solo:
 w/Rhy. Fig. 1 (Gtr. 1)
 Gtr. 5 A5 -1/2

hold hold hold hold
 trem. bar -1/2
 vib. w/bar
 harm. 8va
 A5 loco -1/2
 A.H. P.M.

T 14 15 14 14 14 14 12 12 12 0 0 7 7 (7) (7) 6 (6) 7 9 (9) 4 4
 A 14 14 14 14 14 14 12 12 12 0 0 7 7 (7) (7) 6 (6) 7 9 (9) 4 4
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*quickly depress bar 1/2 step before pulling up one whole step
 A.H. pitch: F#

Pre-Chorus:
 F#m w/Rhy. Figs. 2A (Gtr. 1) and 2 B (Gtr. 3)

G D
 There's a mag - ic (a) run - nin' -
 Gtr. 5
 P.M. 3 1

T 6 7 6 4 7 4 6 7 6 9 10 9 11 12
 A 6 4 4 4 7 6 7 6 4 7 4 6 7 6 9 10 9 11 12
 B 6 4 4 4 7 6 7 6 4 7 4 6 7 6 9 10 9 11 12

D.S. al Coda

w/Rhy. Fig. 3 (Gtr. 4)

G

E5

A5

through your _ soul, _ but you can't _ have _ it all. _ What-ev - er you do... -

fdbk. (8va)

(Gtr. 5 out)

vib. w/bar

grad. dive w/bar

(12)

(12)

Coda

G

D

1.

2.

Gtr. 1 and 4 $\begin{matrix} -1/2 & -1/2 & -1/2 & -1/2 & -1/2 & -1/2 \\ \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \end{matrix}$ Yeah, turn a-round, _ I'll be two steps be-hind. _ I'll be... _ $\begin{matrix} -1/2 & -1/2 \\ \downarrow & \downarrow \end{matrix}$ (Two steps be-hind.)

trem. bar $\begin{matrix} -1/2 & -1/2 & -1/2 & -1/2 & -1/2 & -1/2 \\ \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \end{matrix}$

Outro: A5

G

D

* I'll be two steps be-hind you.

(Two steps be-hind.)

Gtr. 1 and 4

Rhy. Fig. 4A

 $-1/2$ $-1/2$

(end Rhy. Fig. 4A)

trem. bar

 $-1/2$

trem. bar

 $-1/2$

Gtr. 5 Rhy. Fig. 4B

(end Rhy. Fig. 4B)

mf

*Downstemmed vocal written 8vb to facilitate reading

w/Rhy. Figs. 4A, Gtrs. 1 and 4 and 4B, Gtr. 5 (8 times)

A5 G D
 And I'll be there to re - mind you.
 Gtr. 2 (Two steps be - hind.)
 f pick sl.
 TAB
 A5 G D
 Yeah, oh yeah. (Two steps be - hind.)
 TAB
 A5 G D
 Yeah, oh yeah. (Two steps be - hind.)
 TAB
 A5 G D
 Yeah, oh yeah. (Two steps be - hind.)
 TAB
 A5 G D
 Two steps be - hind. (Two steps be - hind.)
 hold hold hold hold
 TAB

A5 G D
 Yeah, oh Yeah. (Two steps be hind.)
 hold P.M.
 TAB 9 10 9 7 9 8 7 7 7 10 7 7 10 7 7 7 (7)

A5 G D
 Yeah, oh yeah. (Two steps be hind.)
 1
 TAB 9 10 9 12 (12) 14 14 14 14 14 14 14 15 15 (15) (15) 5 7

A5 G D
 Two steps be hind. Two steps be hind.
 (8va) loco(8va) loco (8va)
 1 vib. w/bar 1 1 1 1 1 1 1 1 1
 TAB 17 15 (15) 17 17 (17) /11 19 17 19 19 19 19 19 19 (19)

A5 G D
 Yeah. Fade
 1
 TAB 17 17 19 19 19 19 19 19

Verse 2.: Take the time and think about it.
 Walk the line.
 You just can't fight it.

Bridge 2.: Look around and see what you can find.
 Like a fire that's burnin' up inside me.

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String 6, 3rd Fret String 5, 12th Fret String 4, 13th Fret A "C" Chord C Chord Arpeggiated

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

WHOLE STEP: Play the note and bend string one whole step.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

RHYTHM SLASHES

STRUM INDICATIONS: Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS

HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).

PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

ACCENT: Notes or chords are to be played with added emphasis.

DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke

(\cap) or upstroke (\vee) of the pick.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

**By Kenn Chipkin and Aaron Stang



POUR SOME SUGAR ON ME

PHOTOGRAPH

LOVE BITES

LET'S GET ROCKED

TWO STEPS BEHIND

ANIMAL

FOOLIN'

ROCKET

WHEN LOVE & HATE COLLIDE

ARMAGEDDON IT

HAVE YOU EVER NEEDED SOMEONE SO BAD

ROCK OF AGES

HYSTERIA

MISS YOU IN A HEARTBEAT

BRINGIN' ON THE HEARTBREAK



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